THE BRICKBUILDER.

VOL. 13 NOVEMBER 1904 NO. 11

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FROM WORK OF ANDREWS, JAQUES & RANTOUL, PHILIP B. HOWARD, HENRY VAUGHN, WARREN, SMITH & BISCOE.

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DOORWAY, BISHOP'S PALACE, SEVILLE, SPAIN.

THE BRICKBVILDER

VOL. 13 No. 11 — DEVOTED · TO · THE · INTERESTS · OF ARCHITECTVRE · IN · MATERIALS · OF · CLAY — NOVEMBER 1904

THE BRICKBUILDER.

PUBLISHED MONTHLY BY

ROGERS & MANSON,

85 Water Street, Boston, Mass. . . P. O. Box 3282

Entered at the Boston, Mass., Post Office as Second Class Mail Matter, March 12, 1892.

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Subscription price, mailed flat to subscribers in the United States and Canada	$5.00 per year
Single numbers	50 cents
To countries in the Postal Union	$6.00 per year

SUBSCRIPTIONS PAYABLE IN ADVANCE.

For sale by all newsdealers in the United Srates and Canada. Trade supplied by the American News Company and its branches.

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AS TO COMPETITIONS.

THE recent competition for the selection of an architect for the Carnegie Technical Schools has enlisted probably as large a proportion of the best talent of the profession of this country as any competition which has ever been held. It was partially a closed competition in that five architectural firms were specially invited and were paid for their services. It was wholly an open competition, however, in that practically any architect who could satisfy the directors of possessing a certain amount of experience was free to compete. The results are highly instructive and are an interesting commentary on a species of mental waste which seems to be considered a necessary concomitant of the present architectural practice. The competition was a scrupulously fair one, in fact ideal in many respects, and the choice is undoubtedly a wise one and tallies well with the well known and high artistic ability of the successful firm. But what shall we say of the unsuccessful architects? The directors made a deliberate choice of five architects, each of whom stands unquestionably near the head of the profession, and yet of these five only one received any recognition whatever in this competition, and he was placed second. Any one who knows the five named architects will admit at once that the work of each was undoubtedly of a high character and that any one of them would have been capable of designing and constructing a thoroughly satisfactory solution of the problem.

THIS competition simply serves to point the oft-repeated moral that a competition does not afford any measure of an architect's ability. We could name a dozen architects who have lost and won various competitions. In no case that we can recall has an architect ever done his best on a building which he won in competition, and we have seen repeated instances of architects of the highest standing being given a second or third position after younger men, untried, inexperienced, and whose subsequent work showed that they were not equal to the emergency.

IT is our belief, based upon the observation of all of the best conducted competitions for various sorts of buildings, that the most successful buildings are not conceived as the results of competitions, at least not in this country, and that to secure the most satisfactory results the personal equation must always be taken into account and the architect measured by the work he has done rather than by what his drawings may tell a committee. The architect should be free to study the problem rather than the committee. He should feel at liberty to do the thing just right and not merely try to win the job. The successful design in many competitions represents merely what happened to please the fancy of the committee, and only rarely does the successful architect have the time and the opportunity to deliberately abandon his premiated scheme and approach his problem with a thoroughly unbiased mind, seeking only for the very best solution.

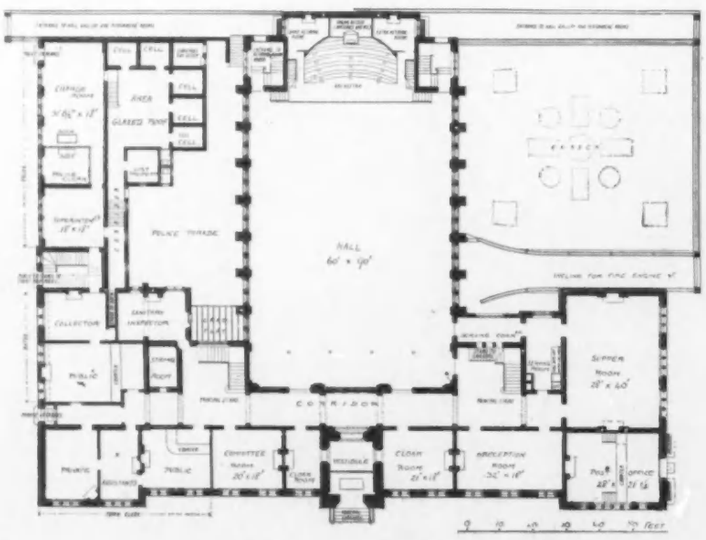
TO our mind there is but one advantage in all these competitions. They stimulate the younger men, they keep the older ones keyed up to the highest pitch, and they prevent our national architecture from settling into ruts or growing commonplace. Considered in their influence upon the profession at large, they certainly do a great deal of good. From the impartial professional standpoint they are to be certainly encouraged, but from the standpoint of the committee, the trustees or the individuals who are looking for the best architectural results for their own needs, we have always felt, and this competition simply accentuates this feeling, that better results are accomplished by making a wise selection of an architect, and setting him to deliberately study the problem.

Town Halls in England. II.

(*Continued from page 207.*)

IT was shown in the first article that by the commencement of the nineteenth century the term "town hall" had acquired a very much wider meaning than a simple building used for meetings and other common purposes of the town. Municipal government was continually extending, and a number of additional rooms had to be provided for the corporation staff and officials. New town halls were being erected all over the country to meet the growing needs, and at the time of the Gothic revival such buildings felt the full force of this most noteworthy movement. Great towers and gaunt pointed roofs offered the Gothicist fresh scope for his fancy. In several cases the effect was undoubtedly successful, but in the small towns, where funds were strictly limited, some of the most atrocious town halls were perpetrated by dull architects with the Gothic fever upon them, — ill-proportioned medleys spread over with lumpy carvings. There were exceptions, however, though I cannot recall any in brick which merit attention. But as a representative building of a rather later period there is Hove Town Hall, by Alfred Waterhouse. This belongs to the eighties, and is the work of an architect who has produced many notable designs, among them Manchester Town Hall, with its splendid plan, though I must pass that by because the building is not of brick. At Hove one sees the type of design which Mr. Waterhouse has followed to the end. The tower is certainly the most successful portion of the building. And thereby hangs much, for it seems strange that the town hall proper should be obscured by an erection having no better claim to utility than holding clock faces at a height of sixty feet or so. The question is one often raised in connection with municipal buildings. To follow out the purists logically one would have to suggest pots and frying pans on the outside of a kitchen, so that the passer-by could have no doubt about what it was used for. Contentions of that sort, however, are mere folly. But there is something in the argument that the council chamber, being quite the most important apartment in a block of municipal buildings, should be made a feature where it is possible to do so consistent with good planning. At Hove the architect has put a screen of public and private rooms in front of the public hall and hemmed in the latter with the police department on one side and partly on the other side with a good-sized wing. In the former attention is drawn to the economically arranged parade, while in the wing on the other side of the building it will be noticed a post office has been provided.

HOVE TOWN HALL. Alfred Waterhouse, Architect.



GROUND FLOOR PLAN, HOVE TOWN HALL.

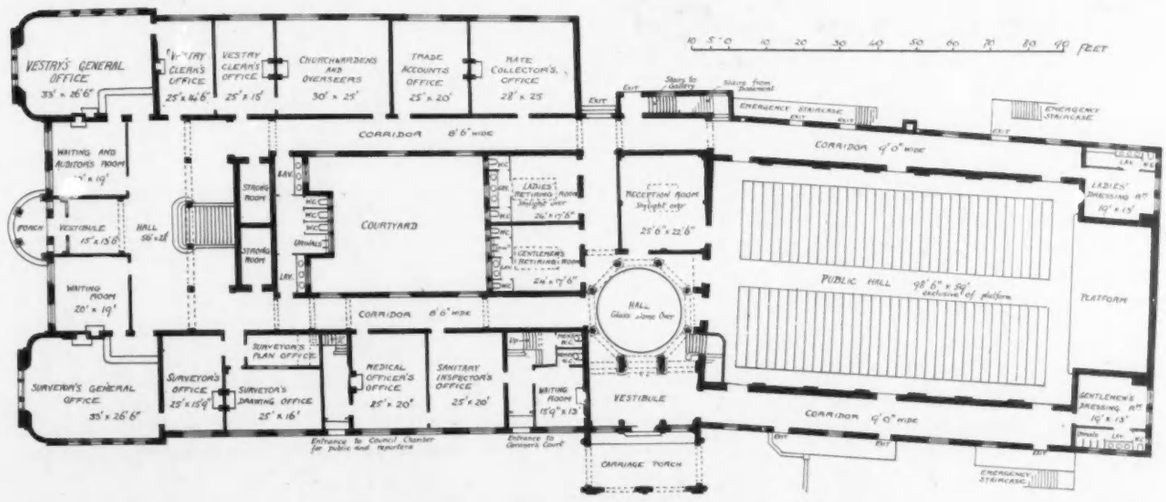
About the same time as Hove Town Hall was built — 1880 — the extensive municipal buildings at Leicester, F. J. Hames, architect, were being completed. Here there is no town hall, but accommodation for the courts, the council, the school board, the fire brigade, the police and the corporation officials. The police department is in the basement, where there are twenty-three cells and a muster room 56 feet by 32 feet, besides the other usual rooms. Coming to ground-floor level, we find a crown or borough court 36 feet by 58 feet and a *Nisi Prius* court on either side of a large hall used by public and police, the remainder of this floor being devoted to rooms for the magistrates, judges, jury, barristers and witnesses, and to offices for the borough accountant, borough surveyor, inspector of nuisances, etc., including a convenient room for the payment of workmen and others. The council chamber is on the first floor and is by far the best room

in the building. It measures 56 feet by 32 feet and has a fine plaster ceiling and a massive walnut mantelpiece enclosing a roomy fireplace. Accommodation for the mayor, town clerk, grand jury, school board and committees is also provided on the first floor and a large clubroom on the floor above. The building is of brick with stone dressings, and the clock tower is 145 feet high, the dials being 22 feet in circumference. The design is in the so-called Queen Anne style and shows that the Gothic flame was feeble enough by this time, having been succeeded by Renaissance motives. The total cost, including furniture, was $255,000. While referring to this building it is worth noting the opinions of some of the judges who visited it. Mr. Justice Field said it was one of the most pleasing of municipal buildings in England; Baron Huddleston said that throughout the Kingdom he had not met with a court more commodious and suitable; Mr. Justice Stephen said the court was superior in convenience and purity to any

BATTERSEA TOWN HALL. E. H. Mountford, Architect.

taken up by the court and on the first floor by the assembly room, or town hall proper, which is 76 feet by 34 feet by 32 feet high in the center, the walls being paneled in oak to a height of 8 feet. The council chamber is quite a subsidiary feature, as one would expect in the circumstances. In addition to the accommodation shown by the accompanying plans there are twelve cells for prisoners in the basement (with direct access to the dock of the court) as well as lobbies for warders, lavatory accommodation and a muniment room. It was built in 1901, the architect being C. E. Ponting.

Another interesting provincial town hall is the county council building at Stafford. The design is by Henry T. Hare — a well-known English town hall architect — and was placed first in competition in 1892. The council chamber and committee rooms are on the first floor and the offices below. The chief difficulty in the plan was that, owing to the main entrance being at the



GROUND PLAN, BATTERSEA TOWN HALL.

in London; and Mr. Justice Mathew and others have been equally appreciative.

A town hall of quite different character is that at Marlborough. The needs of this small town in Wiltshire are of course very different to those of Leicester, with its population of three hundred and seventy-five thousand, so that no comparison between them is possible. Here it will be seen that the main space on the ground floor is

end of a long narrow site, it was apparently a necessity that there should be a long corridor for access to the first-floor rooms. This difficulty the architect overcame by arranging the entrance hall and staircase at right angles to the end, so that the head of the staircase leads to a central top-lighted anteroom with which the council chamber and committee rooms communicate; thus only a very short length of corridor was needed. The council

chamber is about 39 feet square, the seating being arranged in tiers to a circular sweep and the two gangways kept as far as possible to the sides in order that the division of the council into parties should be a practical impossibility. The departments on the ground floor are so placed that the inquiry office of each is entered from the hall. By this arrangement the public does not use the corridors, which are screened from the hall, and in this way are kept private to the officials. The cost was about $100,000.

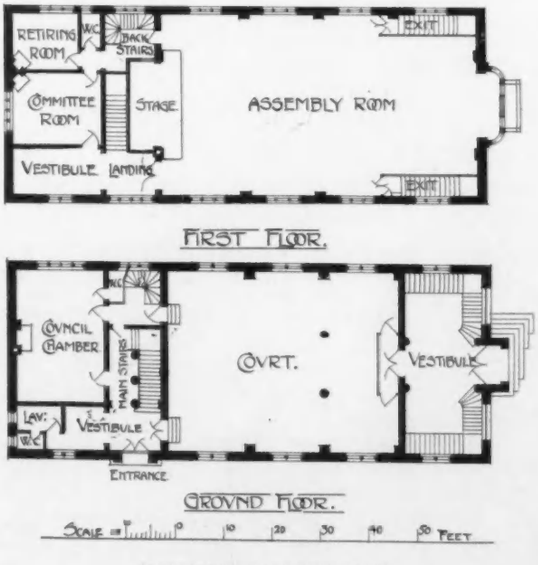
MARLBOROUGH TOWN HALL. C. E. Ponting, Architect.

Another brick town hall by Mr. Hare is that at Henley-on-Thames. This is a very refined piece of work. The building occupies an open site, and its planning will be seen to be admirably square. The illustrations show that there is a drill hall in the basement, the council chamber being on the ground floor and the public hall on the first floor. In the section will be noticed the large air duct leading from the ceiling of the hall to the turret on the roof.

At Surbiton, farther down the Thames, the new municipal buildings by Forsyth & Maule offer quite another type of plan. This is also the outcome of a competition, held in 1898, and as $25,000 was the limit of cost allowed by the conditions it became necessary to economize space and to simplify details as much as possible compatibly with giving all the accommodation required. The various offices are placed on the ground floor, the council chamber occupying a central position on the first floor, with committee rooms, waiting room, etc., adjoining, while on the second floor are the caretaker's apartments. The plans are very compactly arranged, and the elevations dignified in so far as the conditions allowed them to be.

In London there are necessarily a score of town halls or "vestry halls," several of which are in brick. Finsbury Town Hall can be cited as an example. At Battersea there are the parochial offices by Mr. Mountford. The entrance hall is 54 feet by 30 feet, with offices for vestry, board of churchwardens and overseers grouped around. The council chamber, measuring 54 feet by 35 feet, is on the first floor, with a committee room at each end. At the rear is a public hall 117 feet by 55 feet 6 inches, accommodating twelve hundred persons, with a smaller hall beneath. The cost was $130,000. Mr. Mountford is one of the best known architects of town halls, and his huge new Sessions House is now being erected on the site of Newgate Prison in London. Among his numerous designs is that of Sheffield Town Hall.

While referring to Sheffield I may give the following remarks by Mr. Hare on the remarkable plan for this building submitted in competition by Flockton & Gibbs: "The principle adopted was that of a central hall with the public office of each department opening directly from it, and surrounded by the private offices of the several officials. This arrangement is undoubtedly ideal, but to adopt it strictly would usually involve increasing the number of stories to an undesirable extent, as was the case in the design in question. The principle, however, is undoubtedly the right one, and in planning public offices should, I think, always be borne in mind." The chief features of the plan of Battersea Parochial Offices are: the good approaches to all parts of the building, especially to the public hall, which has numerous emergency exits opening directly into the air; the corridors, wide and well lighted from the central court, while the principal staircase and the entrance to the public hall are lighted from above; the compactness and convenient arrangement of the various offices for parish purposes; the prominent position assigned to the council chamber (on the first floor) and the accompanying committee rooms and members' library; the means of completely disconnecting the public hall and its accessories from the other parts of the building, when let for bazaars, etc.; and the excellent lighting of every corner of the building.



MARLBOROUGH TOWN HALL.

At Colchester one of the most recent town halls has been erected from the designs of John Belcher, selected by Norman Shaw in open competition. The new buildings comprise ninety rooms, among them a large moot hall on the ground floor.

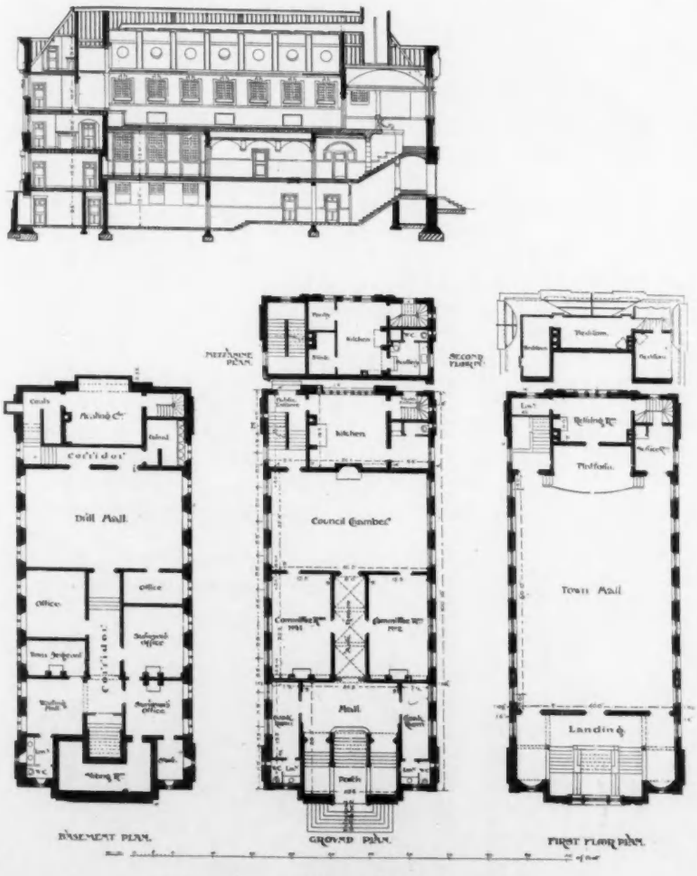
At High Wycombe, a town of about eleven thousand inhabitants, in Buckinghamshire, the new town hall designed by C. E. Bateman and M. A. Hale has just been completed. This design was also selected in competition last year. The town hall is only part of a scheme for municipal offices, with council chamber, magistrate's court, etc., as shown by the accompanying plan. This building, which has cost about $60,000, is an interesting example of the kind of town hall now being erected in England following on Renaissance types.

In this treatment of the town halls of England enough has been given to show the general arrangements adopted to meet the requirements of small and large towns, as well as county, vestry and parochial authorities.

HENLEY TOWN HALL. Henry T. Hare, Architect.

REGULATIONS FOR THE USE OF CONCRETE IN GERMANY.

SOME regulations for the use of concrete in connection with elevated constructions have just been issued by the German Department of Public Work, and constitute some very important modifications of present practice. In the following some of the main points are recorded:



PLANS AND SECTION, HENLEY TOWN HALL.

Before any concrete construction is commenced, any drawings, statistical calculations and specifications showing the total arrangement and any important particulars must be presented to the building police, the origin, condition and ratio of mixture of the material used as concrete being stated in full. In preparing concrete there shall be used only sharp sand, gravel or any addition of proper grain size.

Official testing officers will have to take care of the examination of the material, in case of necessity.

The concrete must be prepared only in such amounts as necessary for its immediate use, being introduced immediately after being mixed, and stamped uniformly until some water pours out from the surface. The individual layers of concrete shall not be more than fifteen centimeters in thickness, each being stamped properly and separately. Any continuous walls should be commenced throughout their length, their height being maintained constant throughout and a satisfactory connection with any transversal walls being effected.

All lining must offer sufficient resistance against any deflections as well as against any shocks in stamping, being so arranged as to be withdrawn without danger, and necessary supports being left.

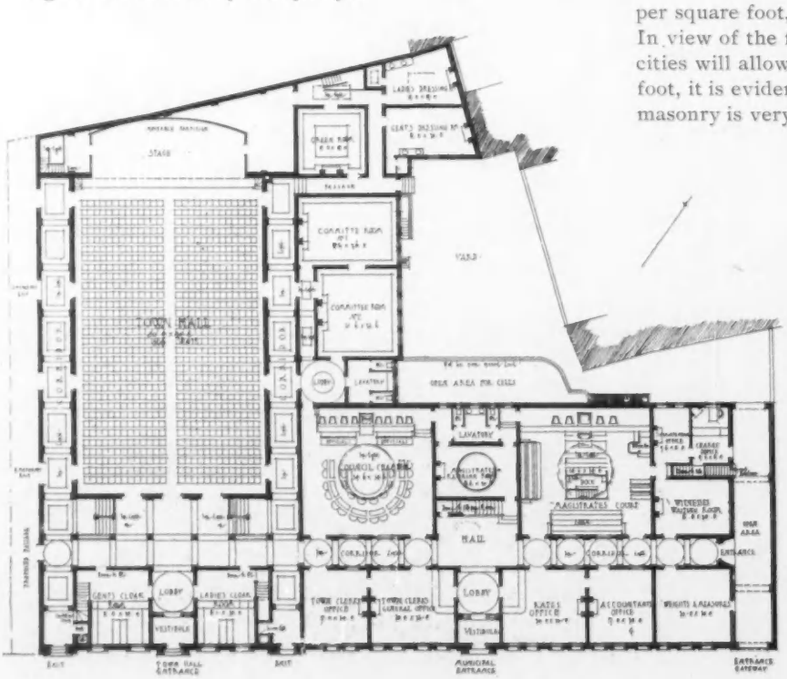
In the case of a new layer having to be applied to fresh concrete layers, it suffices to moisten thoroughly the whole surface, while in

HIGH WYCOMBE TOWN HALL. Bateman & Hale, Architects.

the case of the previous layer being hardened the old surface must be roughened and well cleaned.

In the case of buildings having several stories, no story shall be commenced before the one immediately below has been examined by the police. No work shall be done in case of frost, unless any noxious effect be excluded.

Before the concrete is hardened sufficiently any parts of the building should be protected against the effects of frost and against any premature drying, and be prevented against any shocks and loads. In the case of frosty weather occurring during the hardening period, these intervals should be lengthened by the duration of the latter. Regular diaries should be kept, recording the hours and degrees of cold of any frosty days.



GROUND PLAN, HIGH WYCOMBE TOWN HALL.

THE STRENGTH OF BRICK PIERS.

WE had occasion some time since to visit the laboratory of one of the foremost testing engineers in the country, a man who has had more experience than any other individual in investigating the strength of the various building materials. This engineer was at the time of our visit engaged in making some tests of the crushing resistance of brick piers, a subject which has occupied his attention for many years. We asked him, in the light of his experience, what would be the maximum safe load which he would feel justified in an extreme case in imposing upon a brick pier, and his reply was that if the brick were of best quality hard burned common brick, laid up in mortar composed of equal parts of Portland cement and sand, he would consider seventy-five tons

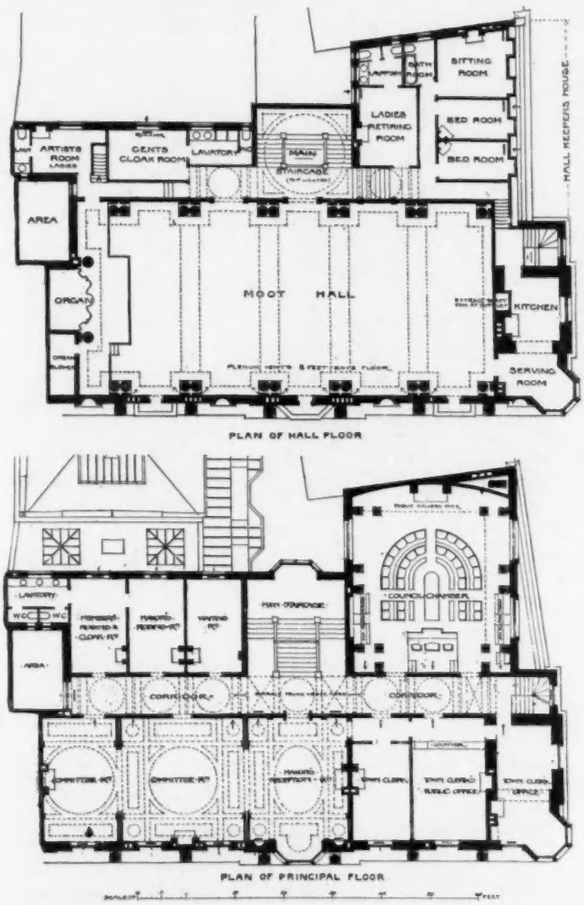
FINSBURY TOWN HALL.

per square foot, evenly distributed, a perfectly safe load. In view of the fact that the building laws of none of our cities will allow a greater unit stress than fifteen tons per foot, it is evident that the ultimate strength of first-class masonry is very much undervalued.

THE SKY-SCRAPER PROBLEM.

PRUSSIAN business men and manufacturers are agitating for a relaxation of the building regulations of the most paternal of governments, so that they shall no longer be restricted to structures of moderate height. In Berlin no buildings may exceed 74 feet in vertical elevation, and in this movement for "sky-scrapers" the argument is advanced that modern methods of steel construction insure stability and safety to life, and that, therefore, the 74-foot limit is no longer necessary. The Prussian Ministers of Public Works, Interior and Commerce, who considered the petition, were unmoved by the reference to American experience in the matter of tall buildings, and have for the time being blocked

the efforts of those who sought a change. While it is much too late for the exercise of any such spirit of conservatism in American municipalities, where in most cases the mischief is already beyond repair, there is ample room for future reforms. The engineering problems as to the height to which buildings can be carried with due regard to stability of construction, fire risk and the safety of the people quartered in them may be left to the architects, insurance experts and fire-fighters. It is not merely a question of feet and inches, but of civic art; not so much that the limit shall be 74 feet, or 125 feet as in Boston, or 250 feet as in the case of some sky-scrapers;



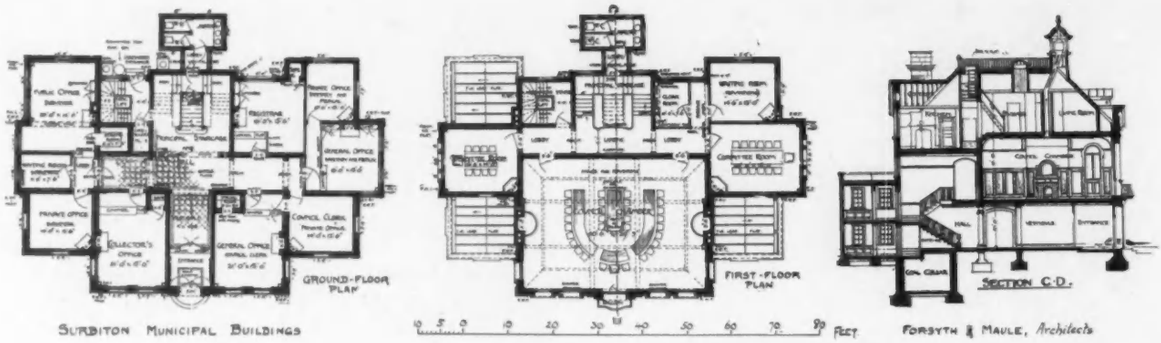
PLANS, COLCHESTER TOWN HALL.

it concerns the proportion which all buildings shall bear to the width of the streets on which they are placed. American cities are already too familiar with instances of structures of faultless design and beautiful proportion dwarfed into insignificance by some towering commercial building, which has nothing to commend it but its impressive height. And the grouping of such structures side by side on narrow streets, entirely regardless of their relation to each other or to the points from which they are viewed, is another evil which has unhappily come to be regarded as a matter of necessity.

COLCHESTER TOWN HALL. John Belcher, Architect.

There is little prospect or hope that American cities for many years to come will consent to the restrictions in architectural design and size which have made Paris so noteworthy, but Philadelphia has a peculiar opportunity in its various boulevard projects to take a step in the right direction. The millions to be expended for the condemnation of land, the opening of broad avenues and the planting of trees will be worse than wasted if no control is exercised over the style and class of buildings

SURBITON MUNICIPAL OFFICES. Forsyth & Maule, Architects.



SURBITON MUNICIPAL BUILDINGS — FORSYTH & MAULE, *Architects*

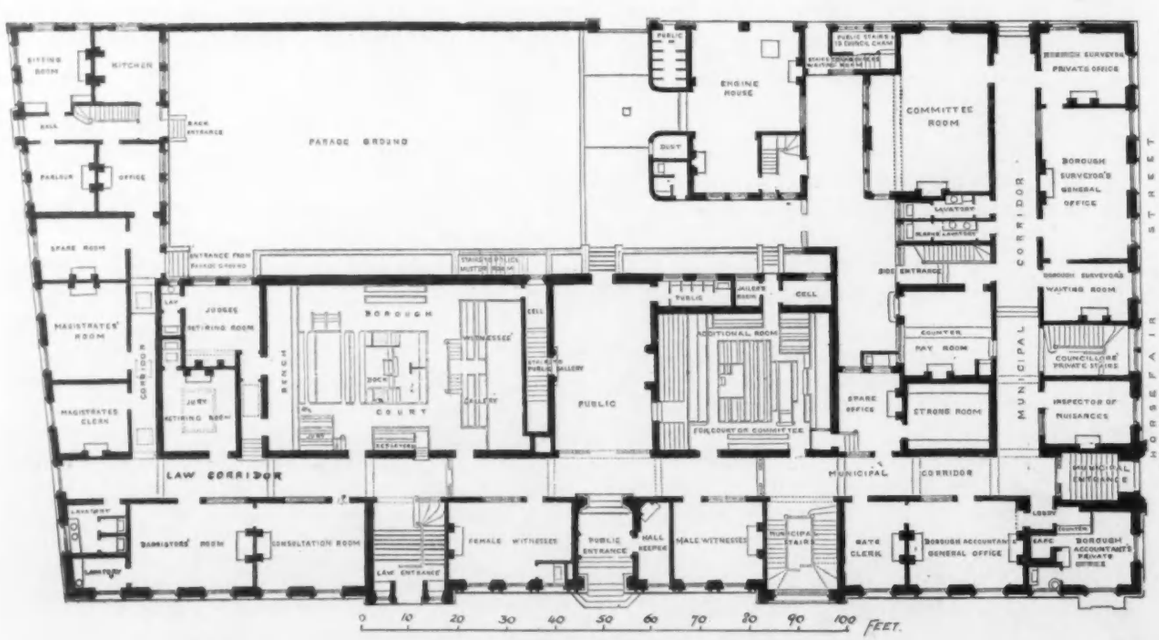
PLANS, SURBITON MUNICIPAL OFFICES.

which are to be erected. It will be no easy task to control by statute or municipal ordinance, especially where legislation owes its origin to interested grafters, but certain broad principles and proportions can be laid down to the great benefit of the city, the boulevards and the property owners. Such a plan, with the advice of skilled artists and architects, would lend dignity and beauty to what may very easily become something wholly different.—*Philadelphia Public Ledger.*

LEICESTER MUNICIPAL BUILDINGS. F. J. Hames, Architect.

HOUSES FOR THE POOR IN GERMANY.

THERE are in Germany five hundred societies formed for the purpose of constructing houses for the poor. In the past years numerous associations of employees have been formed, the one in Berlin, for example, numbering eighty-four hundred members, and having five hundred and thirty-one houses constructed and four hundred and eighteen in course of construction. Societies are also being formed for the purpose of erecting



GROUND PLAN, LEICESTER MUNICIPAL BUILDINGS.

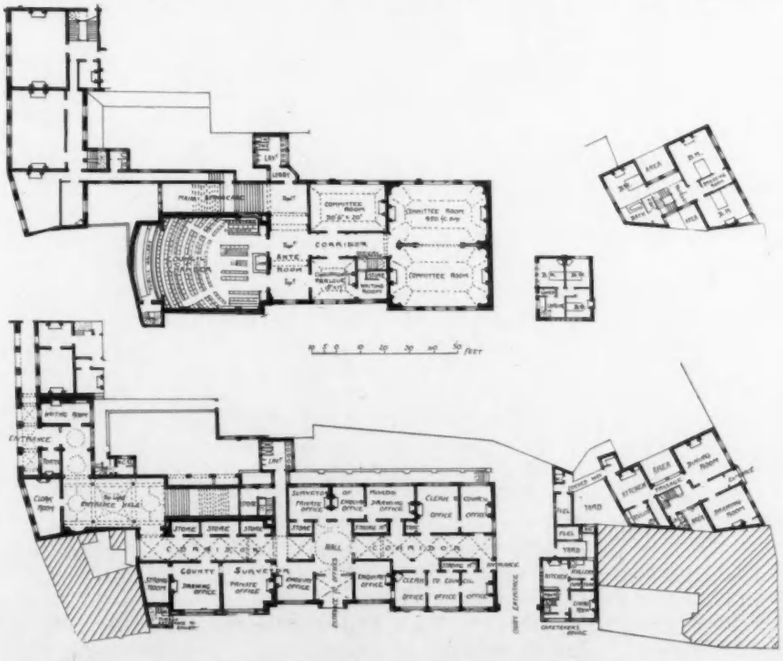
colony houses, among which the most important is the one at Neidenburg in Prussia. The insurance companies to a large extent provide the funds for the building operations. Various communities have constructed houses either for workmen in general or for the employees of the city, but this plan does not seem to have been sufficiently developed or to be reconcilable with individual initiative. Many night asylums for the poor have been erected by various cities. Frankfort-on-the-Main is building a home for widows and orphans, and many cities are planning for the erection of habitations in common. In many cases the land on which the homes are built is public property, the surface rights having been ceded to the building associations. Such a use is made of certain crown lands of Prussia by the Berlin union of employees and of imperial lands at Wilhelmshaven, where a garden city has been erected. The municipalities of Charlottenburg and Frankfort have granted similar privileges. The amount of public land available for this purpose has been increased in many cities, by the levying of a direct tax, the proceeds of which are to be devoted to the purchase of land. In some places a tax has been levied on the unearned increment.

Photo by G. Fleetwing.

STAFFORD COUNTY COUNCIL BUILDINGS.
Henry T. Hare, Architect.

FIRE RISKS IN THE NEW YORK SUBWAY.

THE "impossibility" of fire occurring in the New York City subway is apparently taken for granted. It seems a mistake that such an idea should have been allowed to be entertained, and that it should have been practically indorsed by those municipal officers under whose purview comes the responsibility for seeing to the fire protection of the city. It must never be forgotten that it is always the unexpected that happens, and that where there is so much electrical work and an exposed third rail, to say nothing of cars in which the seats are of inflammable material, instead of being of steel, the possibilities of fire are always present. It is not given to human nature to be infallible, much less can it be expected that automatic machinery, even of apparently the most perfect sort, will not occasionally go wrong, or that some official, even the most skillful and conscientious, will not be caught napping. All that can be said with regard to the chances of danger from fire is that they are so remote as to enable the public to use the subway in full confidence that everything that can be done to avoid such a disaster as that which horrified Paris some time ago has been done by the management of the road. To state dogmatically that there is no danger of fire to travelers on the subway is to engender a spirit of carelessness among officials of all ranks which may be productive of a bad accident at a point apparently the least exposed to any such peril. — *Fire and Water Engineering.*



GROUND AND FIRST FLOOR PLANS, STAFFORD COUNTY COUNCIL BUILDINGS.

It is not generally known that an underground tunnel extending some fifteen miles under the principal streets has just been completed in Chicago. Its principal use will be for conveying freight from the railroad and steamboat lines to the wholesale and manufacturing establishments of the city.

The "Village Block" Series.

ARTICLE I.

BY WILLIAM T. PARTRIDGE.

IT is unfortunate that a square, which all can so readily appreciate as a valuable adjunct to a village, is so often lacking. This doubtless arises from the fact that settlements are seldom laid out; they have no intelligent parent, but are rather the progeny of fortuitous circumstances. A few houses are grouped together at some crossroads, and in this country of mushroom-like growth, and almost before the settlers realize the fact, they have a prosperous village to which are delegated powers of government. If there happens to be a square in the community, well and good; but if there is none the chances are that there never will be, for with the growth of the village, real estate appreciates in value and people are unwilling to pay large amounts of money for a mere open apace.

To have an ideal arrangement for such a model town as THE BRICKBUILDER is creating, it is imperative that we begin right. The writer has in mind several country towns where this ideal might be realized at a minimum of cost. So many towns of Europe owe their charm to this one factor that it would seem the importance of them is too obvious to escape the attention of the most superficial observer.

In the creation of this town we are dealing with ideal conditions. It is situated on level land in an opening among the hills of eastern New York; peacefully it sleeps there, just as we can imagine many similar villages slept when Irving's eloquent pen was writing of them; away in the distance looms the Catskills, and from some heights in the western part of the town can be seen the placid Hudson creeping toward the sea.

Not more than a score of years ago a great railroad system saw the commercial possibilities of the place and reached out an arm thitherward that had the power of a magic wand. People and money began to pour in to such an extent that within the next decade the place had grown from a few hundred souls to nearly four thousand. Instead of the dreamy place it had been, Brickbuilderville assumed the bustling appearance of a thrifty manufacturing town. With the increased population many new elements were introduced which had a potential influence in the beautifying process which began almost from their advent. First a village improvement society was formed, which most of the public-spirited men joined. With their efforts and personal contributions, together with money disbursed from the public treasury, waysides were cleared up, gutters filled in, and the unkempt common was graded, fenced, planted with trees and made attractive.

The work of these improvement societies in many of the states throughout the country is one of the happiest auspices of the times, and one which augurs well for the future of good architecture. If our highways and byways are planted and cared for with taste they cannot but improve our architecture; for one branch of art cannot be improved without benefiting kindred arts, and it is probably true that the masses of the people can better appreciate good landscape architecture before they can that of buildings.

The square had not been improved long before many of the citizens turned their attention to the buildings bordering upon it. The proprietor of the brick plant purchased an old tumble-down shack and replaced it by a dignified brick house. The innkeeper followed suit by erecting a sumptuous tavern after designs by a New York architect. After private enterprise had led the way a new town hall and courthouse were built, in response to a demand by the public, that rivaled in splendor the inn and the private houses; for it seemed to the citizens that public buildings ought not to be overshadowed by private ones.

At last a business man has conceived the idea that a good substantial brick block, with six stores on the first floor and living apartments above, can be made to pay a good rate of interest on the investment. Our client is one who has no appreciation of art for art's sake; for every dollar he puts into an enterprise he wants to take out two. We find out, however, that he does not want cheap work or a cheap design, and he allows us great latitude in the planning, choice of architectural style and materials.

Upon casually glancing down the rows of buildings along the east or west sides of the square I note the harmony of color observed by the builders; also that the buildings are set well back from the street and each about the same distance from the sidewalk; but that which pleases me more than anything else is the harmony in the architecture. Each architect employed has studied his setting, sacrificed his hobbies and lost himself that architecture might live.

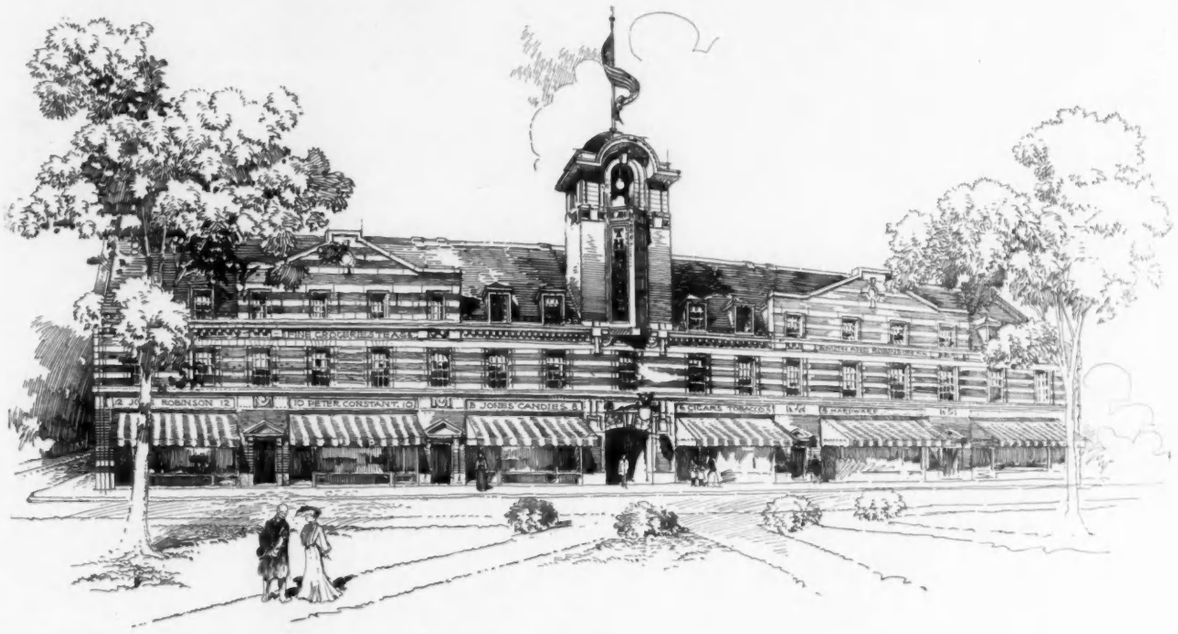
The problem suggested is so practicable that the author has ventured to submit some real preliminary sketches which were made for a similar problem, the exceptions being that the conditions in the actual case called for a small hall or theater in the rear of the stores. The tower that the theater really called for to distinguish this building from a mere commercial building gave me an opportunity to break up the monotony of a long straight roof.

The principal consideration in the planning of the stores was easy communication between the dining or living room and the store, so as to insure control of the store entrance during mealtimes, for, as often happens in small towns, the store is left practically to take care of itself during the midday hour.

The theater has accommodation for about three hundred and fifty people. The main entrance is through the glazed arcade, so arranged that the two stores on either side can be subdivided into booths if desired. This arcade gives us an opportunity to gratify our artistic abilities in the use of enameled brick and faience. As the entire property is owned by one party, there is no difficulty in providing ample emergency exits at any point.

The elevation is designed to be as simple in character as possible, and an attempt has been made to bring into harmony the necessary signs, electric lights, awnings, etc.; for when left to the individual taste of the average storekeeper or theatrical manager the result is disastrous to the architectural effect.

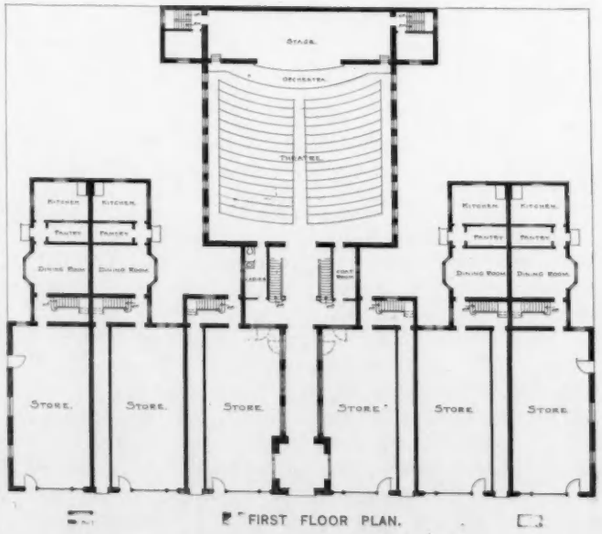
The materials used are brick and terra-cotta with a certain amount of stone at grade. Tiles of a light red color are used on the roof.



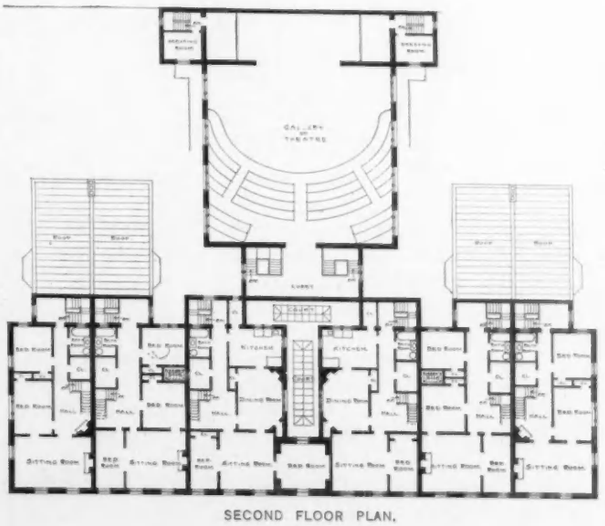
A VILLAGE BLOCK.

COMPRISING SHOPS, SHOPKEEPERS' LIVING APARTMENTS AND A THEATER.

WILLIAM T. PARTRIDGE, ARCHITECT.



FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

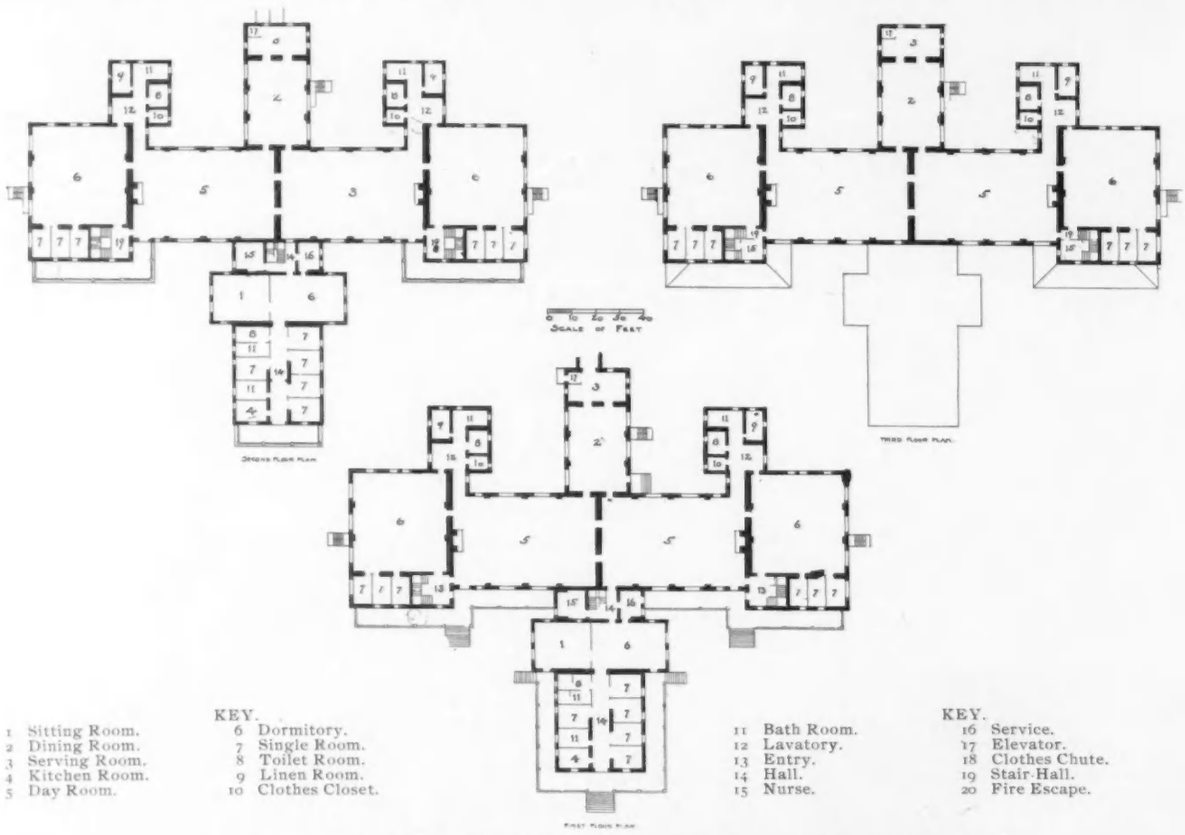
The New State Hospital for Insane, Rochester, N. Y.

BY C. A. SUSSDORFF.

A HOSPITAL for the insane presents many features in plan and scope which are not common to those of other buildings of its class. It must provide not only for patients who are ill both physically and mentally, but for those also whose physical condition permits them to be about, and who have to be constantly employed in some form of diverting work. Most of the insane hospitals are, in fact, small cities containing types of many of the buildings and the equipment which go to make up the ordinary community. So far as advisable the patients are kept employed in various industries, in addition to the general work of the institution.

Before the New York State Care act went into effect the insane were confined in almshouses or county hospitals under the direction of the local supervisors. The care of the insane is now a function of the State Commission in Lunacy, which has already corrected many of the evils which formerly existed.

The designing and construction of all new buildings were intrusted to the state architect some ten years ago, and since that time the architect, commissioners and superintendents of hospitals have labored in harmony, striving to bring about as nearly ideal results as the appropriation would permit. While the yearly expenditures have been large in the aggregate, the requirements of new structures have been so imperative that nothing but the simplest buildings have been possible, and frequently these have had to be considerably overcrowded, as more patients are annually received than are discharged. The original allowance of five hundred dollars per patient for the cost of buildings, including heating, lighting, plumbing and ventilation, was, a few years since, cut to four hundred and fifty dollars. This has necessitated the most rigid architectural economy. The buildings are constructed of common brick laid up in colored mortar, and in a simple way some very satisfactory results have been obtained. The money at command has never permitted of fireproof construction, and only in later years has mill construction been used to give some slight protection against fire.



PLANS, INFIRMARY BUILDING, STATE HOSPITAL FOR THE INSANE, ROCHESTER, N. Y.

The following is a description of the Rochester State Hospital, the last group of hospital buildings designed and erected under the supervision of George L. Heins, the present state architect. This hospital was designed to accommodate about eight hundred patients, and is an addition to the present hospital, which already accommodates about an equal number. It is one of several groups which it is proposed to erect at various localities and will be ready for occupancy the early part of the coming year.

The group consists of a reception building, an infirm-

ary, ward for chronic cases, and a central kitchen joined together by connecting corridors, with power house detached at one side.

Reception Building. The central pavilion is used for administrative purposes and includes an office, library, clerks' room, toilet, and reception room. Visitors present themselves at the office for identification or for consultation, and patients are seen either in the reception room, or in case of disturbed condition a patient may be visited in the ward. Directly behind the offices are the dining rooms, serving rooms and toilets, with a kitchen which can be used as a special diet kitchen, the stronger patients being served from the central kitchen.

On one side of the administration portion is the therapeutic section, devoted entirely to hydrotherapy, including dressing rooms, rooms for special apparatus, rest rooms, hot rooms, toilet room, clothes closet and clothes chute. On the opposite side of the administration portion is the operating section, provided with a drug room, diagnosis, anæsthetic, recovery and operating rooms, the latter receiving ample light by large side windows and skylight. Each of the side sections has a solarium accessible from either wing.

There are four wings for the treatment of mania, melancholia and disturbed cases. They are all within easy access of the administration portion and immediate assistance can be given in case of an emergency, as it is of vital importance that the new cases be within easy reach of the physicians at all times. Of a necessity the disturbed cases are isolated as much as possible, and they are completely shut from the other wings by the stair hall.

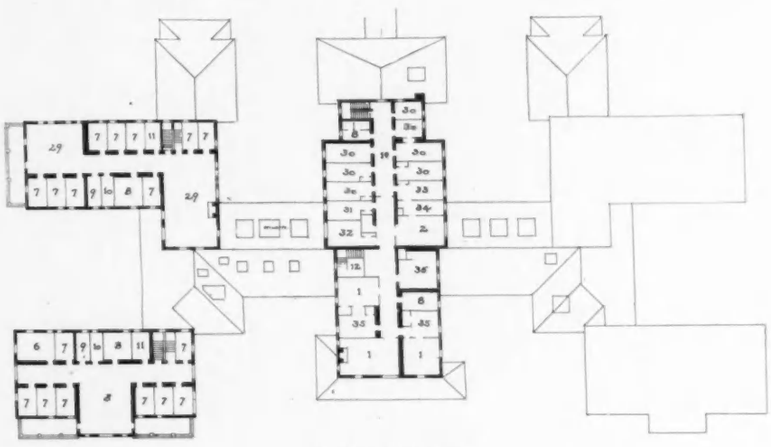
The wing for melancholia cases is arranged with a day room, dormitory and four single rooms, together with bath, toilet, clothes and utility rooms, and an office for a physician. An exercise room gives the patients ample room to move about in and may be used by either the melancholia or mania patients. This class of patients can well be taken care of in day rooms and dormitories, the single rooms being reserved for the more serious cases.

The cases of mania require individual rooms and no dormitory, provision being made for nine single rooms, a day room, toilet, bath, clothes and utility room.

The corridors in each wing have been made large enough so that they may be used as additional room space. The wings for mania and melancholia patients are two stories in height, the upper story being arranged in the same manner as the first. Over the front of the central administrative portion is a second story assigned as quarters for an assistant physician, while over the rear of this portion are two stories of nurses' quarters.

Infirmary. The demands of economy required this building to be three stories high, and it is divided into large day rooms and dormitories. There are two central wings, one for a dining room section and the other for a hospital. The dining room section is three stories high and has a serving room on each floor. It is located centrally so as to give easy access from the wards, and each dining room is large enough to serve all the patients of each floor at one sitting.

The hospital wing is divided into single rooms, day rooms, dormitories, toilet and bath rooms, diet kitchen,



SECOND FLOOR PLAN.

FIRST FLOOR PLAN.

KEY

1	Sitting Room.	10	Closet.	19	Corridor.	28	Operating.
2	Dining Room.	11	Utility.	20	Dressing.	29	Dor. and Day Rooms.
3	Serving Room.	12	Stair Hall	21	Stenographer.	30	Employees.
4	Kitchen.	13	Hot Room	22	Reception Hall.	31	Housekeeper.
5	Day Room.	14	Exercise Room.	23	Library.	32	Guest.
6	Dormitory.	15	Office.	24	Dispensary.	33	Store.
7	Single Room.	16	Solarium.	25	Diagnosis.	34	Pantry.
8	Toilet Room.	17	Bath.	26	Recovery.	35	Chamber.
9	Linen Room.	18	Resting.	27	Anæsthetics.	36	Clothes.

PLANS OF RECEPTION BUILDING, STATE HOSPITAL FOR THE INSANE, ROCHESTER, N. Y.

nurses' and service rooms. The more serious cases will be taken care of in this wing, which has the advantage of isolation and a better concentration for administration. The day rooms and dormitories accommodate a large number of patients; and while this is not particularly desirable, still it was necessary to bring the cost within the per capita allowance. Two-story porches are provided, the spaces between the columns being enclosed with wire screens to prevent accidents. The toilet sections are arranged so as to be convenient both day and night.

Building for Chronic Cases. This is designed for a class of patients who are physically vigorous and are the workers. The plan is symmetrical, so that one-half may be devoted to women patients, but at the present time male patients will occupy the whole building. The dining rooms are centrally located and can accommodate the patients of the three floors. An outside entrance into a lobby, which will be used as a hat and coat room, permits the patients to enter the dining rooms direct without first going to the wards. On either side of the dining rooms are day rooms, dormitories and single rooms, with toilet sections of convenient accessibility. The second and third are similar in plan to the first floor, except that the space over the dining rooms is used as dormitories. This building has a larger number of single rooms than the Infirmary, it being necessary to isolate a larger number of patients at night. It was built three stories high for the same reason that necessitated the third story on the Infirmary.

Kitchen Building. This is located between the Infirmary and the Building for Chronic Cases, the three structures being connected by corridors of sufficient width to be used as additional day room space. The kitchen accommodations are sufficiently extensive to serve the entire group, and this building also contains the nurses' dining room, employees' dining room, refrigerators, etc. The service is by means of hand cars, which are drawn along the corridors to each serving room. In the Reception Building and the Building for Chronic Cases the dining rooms are all on one floor, and the service is direct. In the Infirmary there are dining rooms on each floor, and the upper stories are served by dumb-waiters.

A great deal of care has been taken to avoid dark corridors, and in several of the buildings the corridors have been widened sufficiently to serve as comfortable day rooms. The water sections are throughout most carefully isolated. The peculiar odors which are inseparable from insane patients renders this necessary. In the Reception Building, where there are but few patients on each floor, it does not matter so much, but where there is a large ward it is particularly desirable. These water sections are divided into bathrooms, linen rooms, toilet rooms, lavatories and clothes closets. Clean linen and patients' clothing are stored in the linen rooms, and this room is directly off the bathroom, so that when patients are bathed the clean clothes can be directly handed to them. The bathrooms are equipped with shower baths and portable bath tubs, the portable bath tubs being necessary so that patients may be bathed at the bedside. The toilet rooms are provided with closets according to the number of patients in the adjoining wards. In the case of men the closets are of vitreous ware with integral seats. Wood seats are provided for the women. The question of using closets with integral seats for women is now under discussion, and there is a possibility of their adoption.

The buildings are heated mainly by indirect stacks, though in some cases direct radiation has been installed. Each room has one or more ventilating flues, and they are all drawn together in the attics and carried to large ventilators. This group has a power house located to one side which contains the boilers and dynamos which supply the group with light and heat. The mains are carried to the buildings by an underground conduit and thence distributed through the basement.

THIRD FLOOR PLAN.

SECOND FLOOR PLAN.

FIRST FLOOR PLAN.

KEY.

1 Entry.	6 Dormitory.	11 Bath Room.
2 Dining Room.	7 Single Room.	12 Lavatory.
3 Serving Room.	8 Toilet Room.	13 Fire Escape.
4 Hat and Coat Room.	9 Linen Room.	14 Stairway.
5 Day Room.	10 Clothes Room.	15 Nurse.

PLANS OF CHRONIC BUILDING, STATE HOSPITAL FOR THE INSANE, ROCHESTER, N. Y.

Brickwork on the Pacific Slope. III.

(*Continued from page 207.*)

BY CHARLES PETER WEEKS.

SAN FRANCISCO.

THE adaptation of Mission architecture to modern requirements is a difficult task. As was shown in the last article, the lack of ground area and required height made the literal adoption of Mission and Spanish detail impossible. Its adaptation is still more difficult in the case of modern hotels and apartment houses. Nothing more than a recall in minor details of the Spanish character can hope to be attained in these buildings.

The El Monterey Hotel, Albert Sutton, architect, is such a building. The main façade is composed of a curtain wall flanked by slightly protruding towers. The walls are a rough-coat, yellowish-gray plaster. The first story and window trims and quoins are of brick; the

HOTEL EL MONTEREY. Albert Sutton, Architect.

entrance is in light terra-cotta. The curtain wall is hooded with timbers and tiles, and the towers are crowned in the same manner. The towers are more particularly accused by the especial accentuation of their windows, by terra-cotta pediments and iron balconies. Spanish detail is closely followed in the terra-cotta entrance, with its iron lamps and iron balcony. The roof is likewise characteristic. The successful treatment of the main wall of the building has been attained rather by its color than by its design.

Another hotel in striking contrast to this building is the Empire, by Bliss, Faville & Pelton. No attempt has been made to give the building a local character. The general mass is good, the detail is vigorous and well located, the color scheme is one tone, obtained by the

LODGING HOUSE. Sutton & Weeks, Architects.

use of light pressed brick and terra-cotta of the same color.

Another hotel of a still different character is the lodging house, by Sutton & Weeks. The composition is that of a straight shaft pierced with windows and crowned by a broken gable. The brickwork is rough and variegated in color. A bit of decoration is attained at the crown by the use of white glazed brick laid in pattern. The iron fire escapes and copper down spouts serve

EMPIRE HOTEL. Bliss, Faville & Pelton, Architects.

BUILDING FOR THE GAS COMPANY, OAKLAND, CAL.
Coxhead & Coxhead, Architects.

good design. Two of these are shown here. Both are in brick, with either terra-cotta or marble trim. The simpler of the two is undoubtedly the better.

Oakland is to San Francisco what Brooklyn is to New York, and has some very successful buildings. The post office is one of the most charming buildings in the West. Another building of good design is the library, by Bliss & Faville. These architects received their early training in the office of McKim, Meade & White. Their work always shows their training, and the Oakland Library is no exception. It is done in light brick and terra-cotta. The detail has that same vigor that appears in all of their work.

Another Oakland building in brick is that for the gas company, Coxhead & Coxhead, architects. The second-story windows are trimmed with molded bricks. A terra-cotta cornice and balustrade crown the building. It is picturesque; at the same time it maintains its serious business haracter.

OAKLAND LIBBARY. Bliss & Faville, Architects.

rather to add to the design than to detract from it, as is ordinarily the case. An attempt has been here made to indicate the character of the place within, — to indicate a hotel, to indicate a lodging house. A great deal of the success of this design lies in its color, which is impossible to show in an illustration.

This series of articles is of necessity incomplete and only serves to indicate in a general way the brickwork of San Francisco and to mention the names of a few of the local architects.

The city is growing very rapidly, and the character of the architectural work here is improving. Doubtless the future will bring forth work worthy to be classed with the best.

The telephone company of San Francisco is doing its part to improve the architecture of the city by erecting local offices of

BUILDINGS FOR THE TELEPHONE COMPANY.

Concrete Steel Construction. II.

(*Continued from page 212.*)

BY WILLIAM COPELAND FURBER.

THE first part of this paper dealt mainly with the structural side of concrete steel construction. In this part, the economy—in the sense of first cost—will be considered. There is but little doubt that concrete steel construction, from a fireproofing standpoint, is far superior to mill construction, and we ordinarily find it, if for no other reason than that of eliminating so much combustible matter from the building. If we cannot afford standard fireproof construction let us by all means use concrete steel if it is properly designed and designed so as to avoid the extremes in girders and beam construction which we sometimes see; but it is not yet altogether clear that the most economical floor system, all things considered, is not the standard I-beam and hollow-tile construction. The items that make up the cost of the two systems may be briefly considered.

In both systems steel is used exclusively to take tension in all members, it not being considered good design by even the most advanced advocates to consider concrete as having any tensile value. In concrete steel the metal is frequently of special design, requiring special forms to roll it and therefore demanding a special price, which exceeds the price of ordinary rolled forms. In concrete steel the compressive stresses are taken by the concrete, while in I-beam construction these stresses are taken by the metal. If the amount of metal in both systems be considered equal for tension requirements, it is evident that the I-beam construction requires more metal for compression requirements than the concrete, which requires none.

In the matter of centering, the terra-cotta floor arch does not require as careful or accurate false work as the concrete construction nor quite as much of it, nor does it require to be left in position as long; therefore less centering will be needed. The centering for terra-cotta construction, being suspended from the floor beams, is of course much cheaper to erect than the centering for the concrete construction, which requires posts carried up from the floor below to support the floor in the process of construction. If the centering for concrete work costs five cents per square foot, the cost of the terra-cotta centering should not exceed two and a half cents to three cents per square foot.

In the cost of the material composing the floor a slight advantage is with the concrete if cement is low in price and the rock or filling material is to be had near at hand. If concrete be taken at $7 per cubic yard and the average thickness of the floor be taken at five inches, then in a square foot of floor the cost of the concrete filling will be ten and eight-tenths cents per square foot. If to these figures the cost of centering be added, the figure will be fifteen and eight-tenths, without the cost of the steel reinforcements. The cost of the reinforcement will be from two to four and a half cents per square foot, which will make the cost of the rough subordinate floor system stand at seventeen and eight-tenths to twenty and three-tenths cents per square foot.

The cost of terra-cotta arches erected will vary from eighteen cents for an eight-inch arch to twenty-three cents for a twelve-inch arch. It is evident then that in the floor construction, exclusive of the beams and girders, the cost of the two systems varies but little.

The cinder concrete filling in both systems, with the sleepers embedded in it, costs about two to three cents per square foot, which, added to both, makes them stand at, say, twenty to twenty-six cents per square foot, the wood covering, if of good maple, added say four to four and one-half cents more, and the figures stand at, say, twenty-four and one-half to thirty and one-half cents per square foot. The sleepers of a section, say three inch by three inch square, will add about three cents per square foot.

There is not, therefore, a great deal of difference in cost between the two systems exclusive of the main lines of support, and these differences might be reversed under certain local conditions. When the girders and beams in the two systems are contrasted, the I-beam construction, as has been shown, requires metal in the compression flange, and this costs more than the concrete. The relative cost of a series of beams and girders of different spans will be considered in a subsequent article.

The enterprise and vigor which characterize the concrete advocates is worthy of the emulation of the standard hollow-tile manufacturers. The Baltimore conflagration brought to light in a general way the often inferior details of the hollow tile and the worse than careless manner of its application. Concrete has the quality of cohesiveness, and in this respect the hollow tile as usually applied often leaves very much to be desired.

Long ago, before the Baltimore fire, the weak points of the present details of hollow-tile construction were pointed out in these columns, and certain recommendations for increased thickness of material were made. The recommendations were afterwards incorporated in the revised building laws of Philadelphia. In the recent report of the National Fire Protective Association similar recommendations for the increased thickness of terra-cotta coverings are given a prominent place.

STRENGTH OF CONCRETE.

WHILE concrete is one of the oldest structural materials, it is a material of which we really know very little in a positive way. It is also the material of all others regarding the use of which formulæ are elusive and by no means reliable. The strength of concrete is seriously affected by at least a dozen varying factors. The amount of water, the size and character of the sand and of the stone with which it is compounded, the character of the rock from which the cement is made, the amount of free lime or plaster which is added to the cement before it is put upon the market, the nature of the burning, the fineness of the grinding, all these so vary as to render the results of tests of one batch by no means a sure guide of the action of cement from the other, and most vital of all is the care, or carelessness, which is used in the mixing. It requires constant watchfulness on the part of the foreman, and a degree of willingness on the part of the mechanics seldom found to produce a uniform quality of concrete which can be depended upon without reserve for floor and column construction.

Editorial Comment and Selected Miscellany

CARNEGIE TECHNICAL SCHOOLS COMPETITION.

THE competition for the Carnegie Technical Schools of Pittsburg has been won by Messrs. Palmer & Hornbostel of New York, second place going to Mr.

DETAIL OF HOUSE AT BAR HARBOR, MAINE.
Andrews, Jaques & Rantoul, Architects.

George B. Post, one of the especially invited and paid competitors; and third, fourth and fifth places, each conveying an award of one thousand dollars, to Messrs.

DETAIL BY MCKIM, MEAD & WHITE, ARCHITECTS.
Atlantic Terra-Cotta Company, Makers.

SCHOOL BUILDING, NEW YORK, N. Y.
C. B. J. Snyder, Architect.
Terra-Cotta furnished by New York Architectural Terra-Cotta Co.

Wood, Donn & Deming, with Corbett & Pell associated (Washington and New York), Cram, Goodhue & Ferguson (Boston and New York), and Newman & Harris (Philadelphia) respectively. The highest rank among Allegheny County architects, to whom was assured an award of one thousand dollars, was taken by Mr. T. E. Billquist of Pittsburg.

In making its decision the committee followed the

DETAIL EXECUTED BY NEW JERSEY TERRA-COTTA CO.

recommendations of its adviser, Professor Warren P. Laird of the University of Pennsylvania.

The competition was restricted to architects whose ability to execute large work had been approved in advance by the committee, and this, together with the fact that five leading architects were especially invited as paid competitors, brought into the competition a very large number of men of the highest attainments and

PANEL FOR SCHOOLHOUSE AT PITTSBURG, PA.
McCollum & Dowler, Architects.
Conkling-Armstrong Terra-Cotta Co., Makers.

professional standing. This, in spite of the unusually difficult nature of the problem, has had the result of producing among the forty-four designs submitted a very large proportion of fine compositions.

MANTEL OF DULL FINISH GREEN TILE, ROUGH TEXTURE.
Made by Hartford Faience Co.

The committee is much gratified with the outcome of the competition, as the premiated design is a very strong solution of the problem.

NEW BOOKS.

ARCHITECTURAL SHADES AND SHADOWS. By Henry McGoodwin, Instructor in Architecture at the University of Pennsylvania. Boston: Bates & Guild Company. Price $3.

DETAIL BY C. H. JOHNSTON, ARCHITECT.
Winkle Terra-Cotta Co., Makers.

The purpose of this book is twofold: first, to present to the architectural student a course in the casting of architectural shadows, the exposition of which shall be made from the architect's standpoint, in architectural terms and as clearly and simply as may be; and, second, to furnish examples of the shadows of such architectural forms as occur oftenest in practice, which the draughtsman may use for reference in drawing shadows when it is impracticable to cast them.

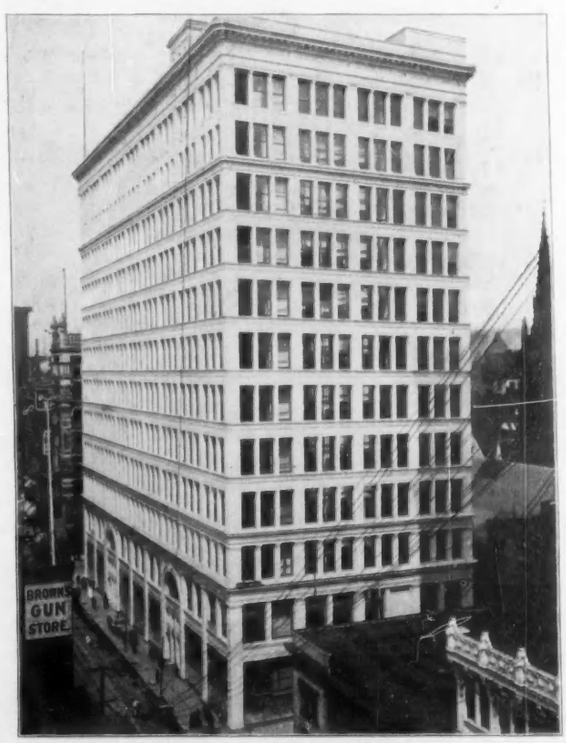
These do not appear to have been the purposes of books on this subject hitherto published, and therefore the preparation of this one has seemed justifiable.

DETAIL EXECUTED BY THE BRICK, TERRA-COTTA & TILE CO.

ELEMENTS OF GENERAL DRAUGHTING FOR MECHANICAL ENGINEERS. By C. E. Coolidge, Assistant Professor of Machine Design, Sibley College, Cornell University, and H. L. Freeman, Instructor in Machine Design, Sibley College. New York: John Wiley & Sons. Price $2.50.

This work is intended, by a representative course of progressive exercises found in the two hundred hour Course in Drawing in the first part of the book and by a systematically arranged compilation of precept found in the Manual of Drawing in the second part of the book, to convey the essentials of modern conventional draughting as practised by the general profession of mechanical engineering.

This book is specifically written for the use of the students in drawing in the present Sophomore class of Sibley College, for students in manual training schools, trade schools and technical colleges, and for the amateur draughtman who is serving his apprenticeship.



OLIVER BUILDING, PITTSBURG, PA.
D. H. Burnham & Co., Architects.
Built of white enameled terra-cotta, made by Northwestern Terra-Cotta Co. Fireproofed by the National Fireproofing Co.

MCKINLEY HIGH SCHOOL, CHICAGO.
W. B. Mundie, Architect.
Built of dark gray brick made by Columbia Brick & Terra-Cotta Co.

ELEMENTS OF MECHANICAL DRAWING, their Application and a Course in Mechanical Drawing for Engineering Students. By Alpha Pierce Jamison, M. E., Assistant Professor of Mechanical Drawing in Purdue. New York: John Wiley & Sons. Price $2.50.

The work is not intended to serve as a "self-help," but as a basis for class instruction; it is, however, so written that one may take a very satisfactory "individual" course of instruction by perusing its pages and following the directions there given.

BROADWAY LEONARD BUILDING, NEW YORK CITY.
Frederick C. Browne, Architect.
Built of gray brick made by Kreischer Brick Manufacturing Co.

The first part of the book is devoted to an exposition of the fundamentals of the art, and the remainder to furnishing copies and directions for an exhaustive course in the laying out and execution of drawings.

ARCHITECTS' DIRECTORY. New York: William T. Comstock. Price $2.

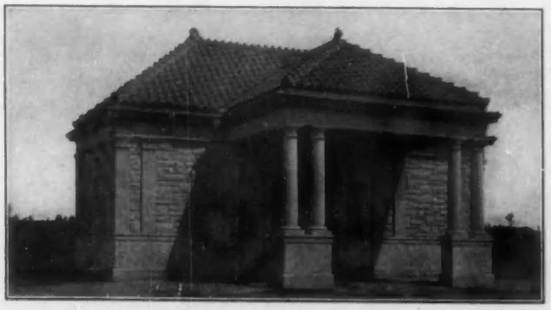
The Architects' Directory and Specification Index has just appeared for 1904-05. Several new features have been added, and much care has been taken to give the membership of societies in the list of architects. Two new lists are also added — that of landscape architects and of naval architects — thus covering the whole architectural field. The feature of giving the names of the members under each firm will be found very convenient.

IN GENERAL.

The Grueby Faience Company has been awarded the grand prize at the St. Louis Fair for tiles, pottery and architectural faience.

PANEL FOR THE COLLEGE OF THE CITY OF NEW YORK.
George B. Post, Architect.
Perth Amboy Terra-Cotta Co., Makers.

The Trades School supported by the Massachusetts Charitable Mechanic Association of Boston has begun its winter courses with a full attendance.



CHAPEL AND VAULT, DE KALB, ILLINOIS.
Joseph Pajean & Son, Architects.
Roofed with American S tile, made by Cincinnati Roofing Tile and Terra-Cotta Co.

Walter E. Pinkham, formerly of Honolulu, Hawaii, is now connected with the office of the supervising architect at Washington, D. C.

V. O. Wallingford, formerly with F. E. Kidder, Denver, Col., has opened an office in Albuquerque, N. M., for the practice of architecture, and desires catalogues and circulars.

The Hartford Faience Company is making a new white terra-vitræ tile, which, because of its low cost and wearing qualities, is especially adapted for elevator shafts, kitchens, lavatories, vestibules, etc.

The terra-cotta for Thayer Museum, South Lancaster, Mass., Winslow & Bigelow, architects, and for house at Buffalo, N. Y., Green & Wicks, architects, illustrated in THE BRICKBUILDER for October, was furnished by the Excelsior Terra-Cotta Company.

ERIE RAILROAD STATION AT MIDDLETOWN, N. Y.
G. E. Archer, Architect.
Roofed with celadon tiles.

EXHIBIT OF THE BLUE RIDGE ENAMELED BRICK CO., ST. LOUIS EXPOSITION.
This is the third exposition at which the product of this company has been given the highest award.

The annual exhibition of the T Square Club will be held in the galleries of the Art Club of Philadelphia, January 20 to February 2.

The exhibition will consist of architectural drawings in any rendering, and of photographs and models.

APARTMENT, BROOKLINE, MASS.
Benjamin Fox, Architect.
Brick furnished by the Fiske Brick Co.

Photographs of the exhibitor's original work will be received, to be accompanied, whenever possible, by plans or other explanatory drawings, separately framed or mounted.

Models of façades and of detail, carving, etc., will also be received. The former, in connection with rendered elevations or photographs of the same subject, are particularly desired.

Drawings must be either framed or properly mounted. The omission of glass on all *large* drawings is requested.

BELLEFIELD DWELLINGS, PITTSBURG, PA.
Carlton Strong, Architect.
White dull glaze terra-cotta made by Excelsior Terra-Cotta Co.

All works accepted by the jury must remain until the close of the exhibition. Works previously exhibited in Philadelphia will not be received.

Each exhibit must have securely fastened to it the label furnished for that purpose by the committee, which label and entry slip shall be carefully and correctly filled out with the author's name and address and the full title. It is particularly requested that both the label and entry slip (one for each drawing) be printed in and not written,

and that the name and title be exact, as the entry slips will be used in indexing and compiling the catologue.

OLIVER BUILDING, BOSTON.
Front brick made by Ohio Mining and Manufacturing Co.

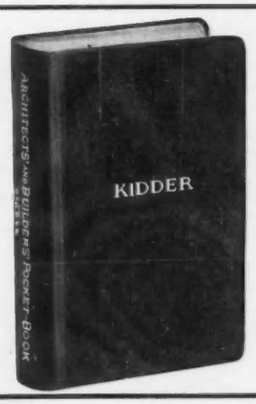
Entries must be received not later than December 5, 1904.

Exhibits must be received not later than December 13, 1904.

Exhibits discharged Friday, February 3, 1905, when they will be returned to the owners or will be forwarded to New York (subject to selection by a committee representing the Architectural League of New York) if the exhibitor so desires.

DRAUGHTSMEN WANTED—I need two Draughtsmen, one must be first-class at preliminary work and rendering, and the other good at working drawings. R. H. Hunt, Chattanooga, Tenn.

WANTED—A publishing house about to start a new popular monthly magazine desires a young man of good education and connection; one who is of good presence and used to meeting men. Must have a university education, and at least some acquaintance with architecture. One who would come in with the idea of mastering all the details of the business and taking general charge of the office and outside work. A good opening is offered to the right person. Address with full particulars, P. O. Box 3089, Boston, Mass.



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Twentieth Thousand.
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JOHN WILEY & SONS
43 and 45 East 19th St., New York City

.. Competition for a Village Church ..

First Prize, $500 Second Prize, $200 Third Prize, $100

PROGRAMME

THE problem is an Episcopal Church in a large village. The location may be assumed in any portion of the United States. The lot is 80 feet wide on the west and 120 feet deep on the south. It is on a corner of two streets of equal importance. To the southwest a main avenue communicates with the principal square of the village, the grade of this street down to the square being 7 per cent. The lot itself is perfectly level and is in the residential portion of the village. The problem considers only a church with sacristies for clergy, choir and altar guild. At some future time the property immediately adjoining to the north is to be acquired, and on this property will be erected a parish house and rectory. The church will, therefore, be placed and designed with this future extension in view.

The church is to seat five hundred, the choir thirty. A small side chapel is optional.

The following points must be considered in the design:

A. Frank and logical expression of the prescribed material.

B. Historical and traditional associations of the institution for which the structure is provided.

C. Historical and architectural antecedents, associations and surroundings of the assumed location.

This paragraph corrected

Drawings required:
A plan at a scale of 16 feet to the inch, a front elevation and a side elevation at a scale of 8 feet to the inch, all on one sheet, and a sheet of details at a scale of one-half inch to the foot. The size of each sheet shall be exactly 24 inches by 32 inches. The sheets are not to be mounted. All drawings are to be in black ink, without wash or color, except that the walls on the plan are to be blacked in.

The exterior of the building is to be designed entirely in terra-cotta, and the same material may be used at will in the interior. Colored terra-cotta, or faience, may be employed.

It must be borne in mind that one of the chief objects of this competition is to encourage the study of the use of architectural terra-cotta. There is no limitation of cost, but the designs must be suitable for the location, for the character of the building, and for the material in which it is to be executed. The details should indicate in a general manner the jointing of the terra-cotta and the sizes of the blocks.

In awarding the prizes, the intelligence shown in the constructive use of terra-cotta and the development or modification of style, by reason of the material, will be taken largely into consideration.

Every set of drawings is to be signed by a nom de plume or device, and accompanying same is to be a sealed envelope with the nom de plume on the exterior and containing the true name and address of the contestant.

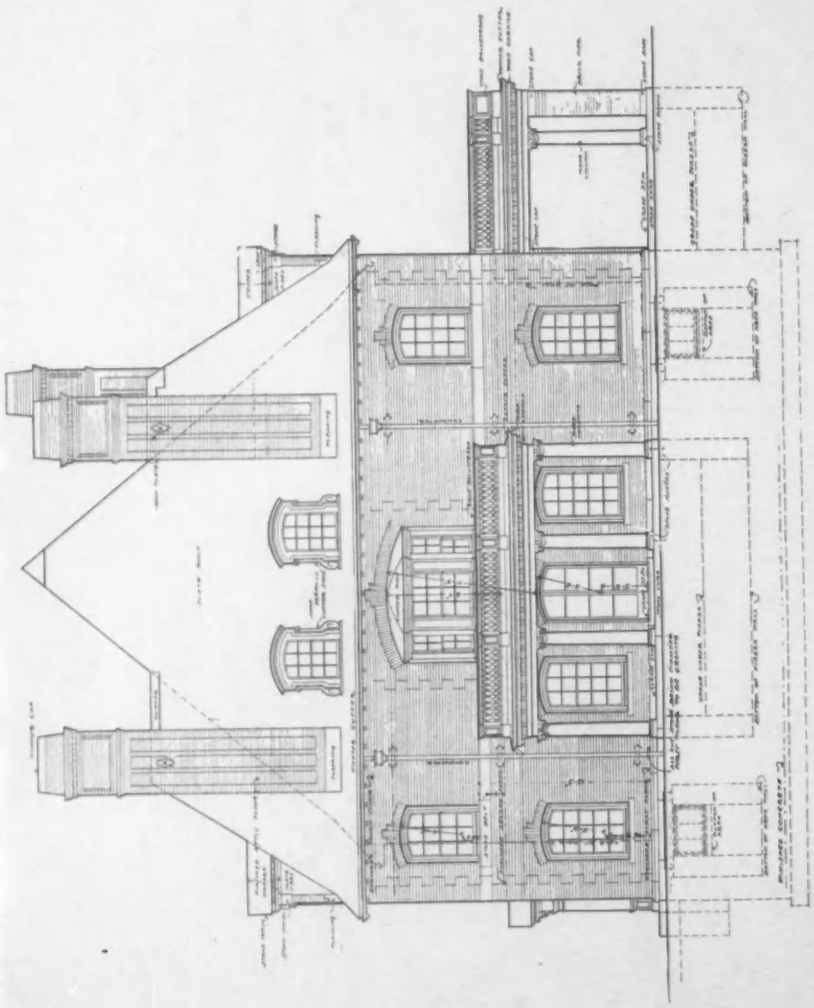
The drawings are to be delivered flat at the office of THE BRICKBUILDER, 85 Water Street, Boston, Mass., charges prepaid, on or before December 15, 1904.

The prize drawings are to become the property of THE BRICKBUILDER, and the right is reserved to publish or exhibit any or all of the others. Those who wish their drawings returned may have them by enclosing in the sealed envelopes containing their names ten cents in stamps.

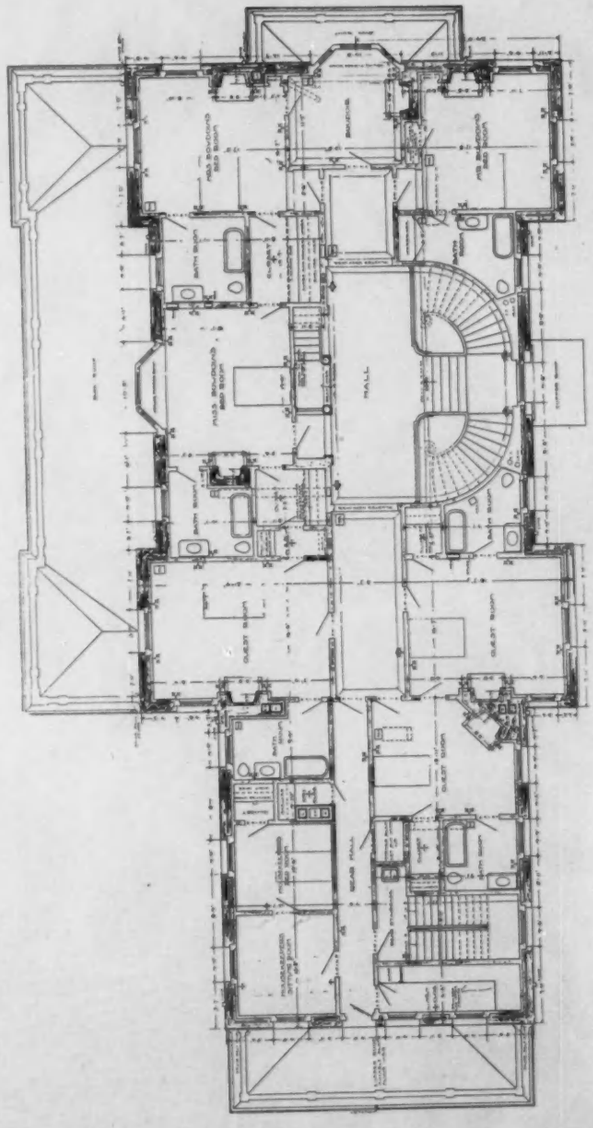
The designs will be judged by three well-known members of the architectural profession.

For the design placed first in this competition there will be given a prize of $500.
For the design placed second a prize of $200.
For the design placed third a prize of $100.

We are enabled to offer prizes of the above mentioned amounts largely through the liberality of the terra-cotta manufacturers who are represented in the advertising columns of THE BRICKBUILDER. This competition is open to every one.

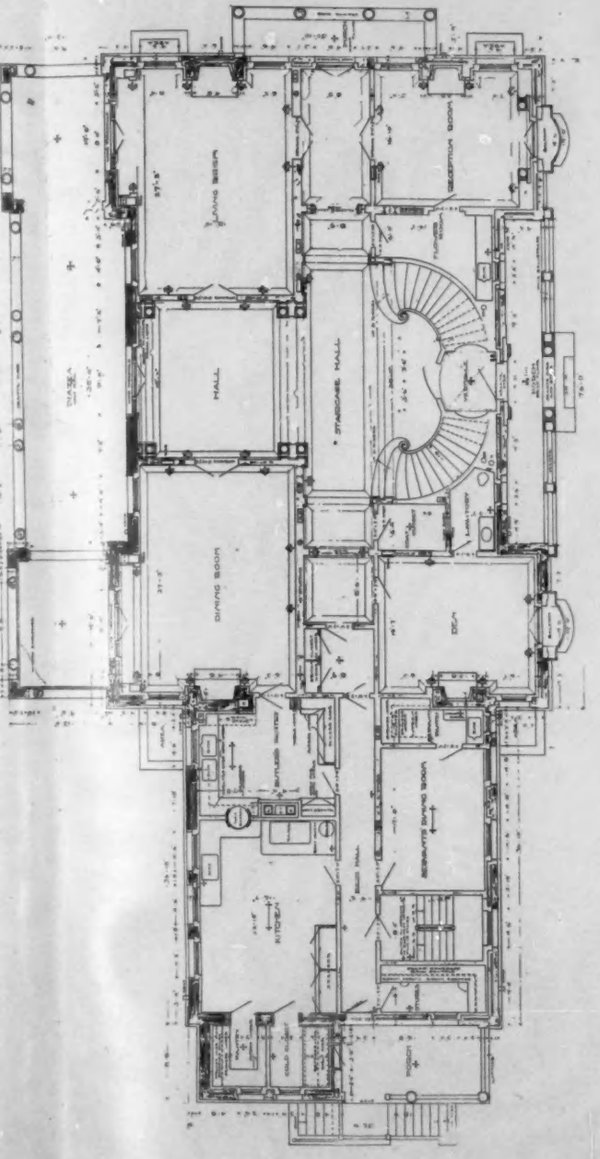


SIDE ELEVATION.

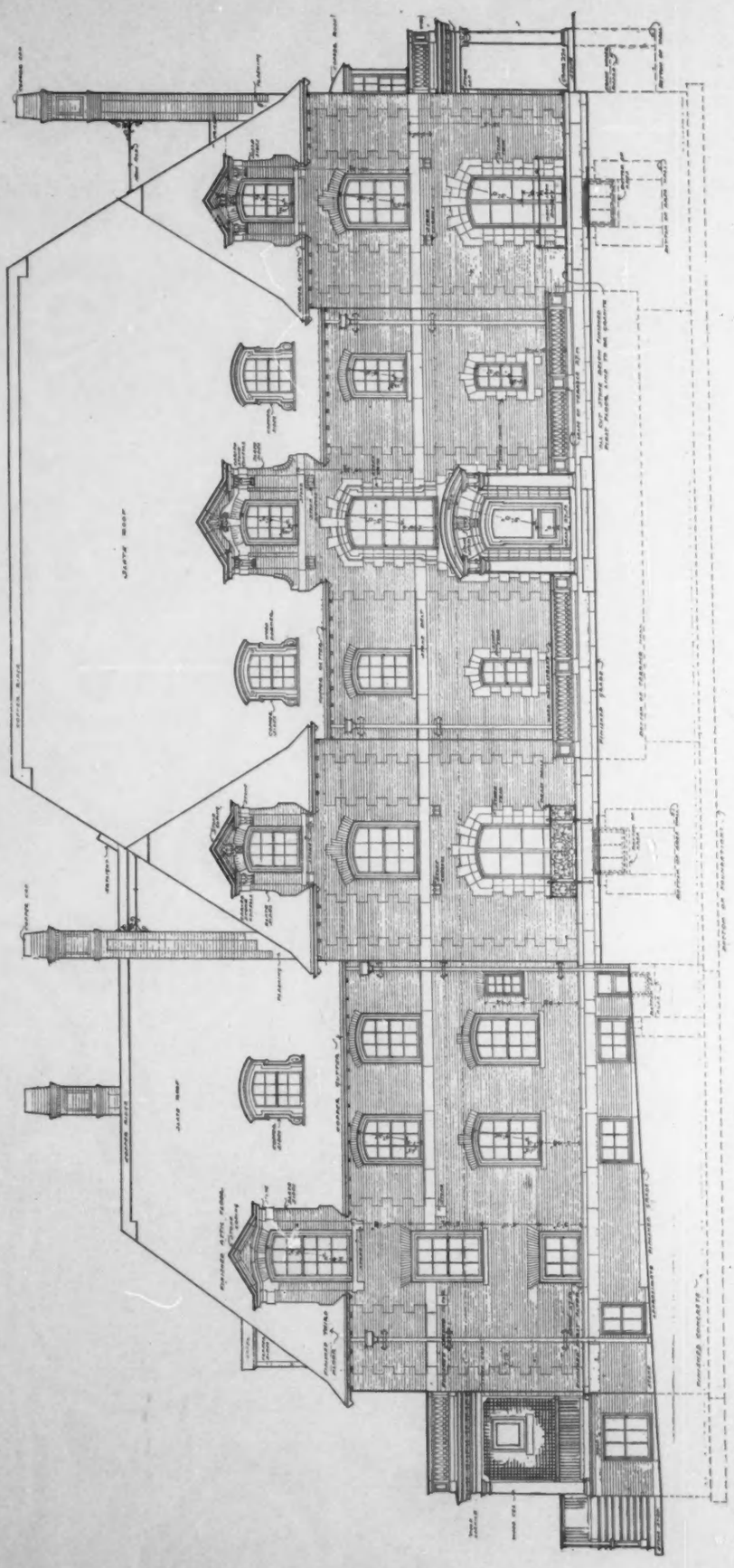


SECOND FLOOR PLAN.

PLATES 81 and 82.



FIRST FLOOR PLAN.



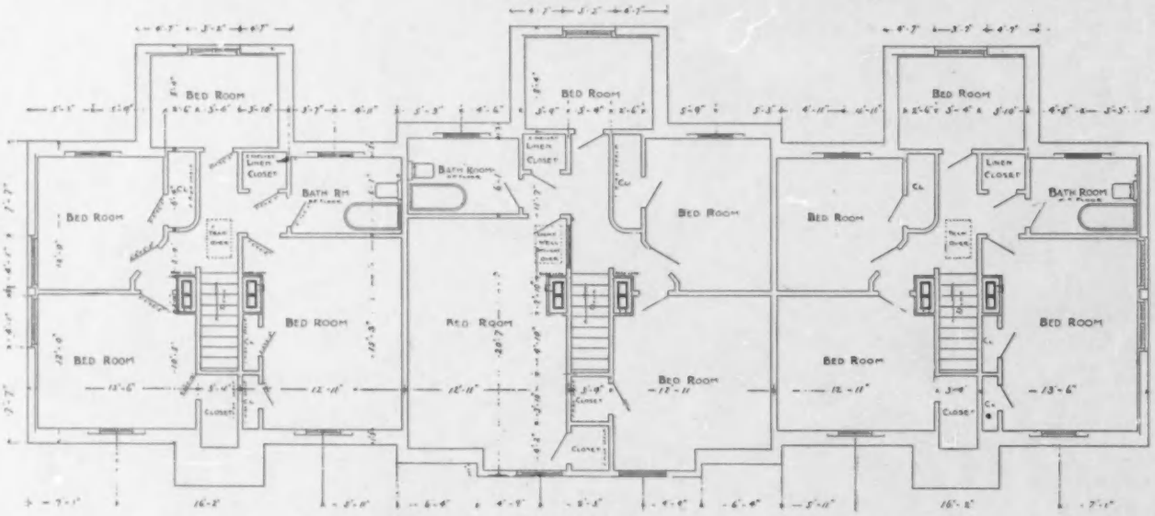
FRONT ELEVATION.

HOUSE AT BAR HARBOR, MAINE.

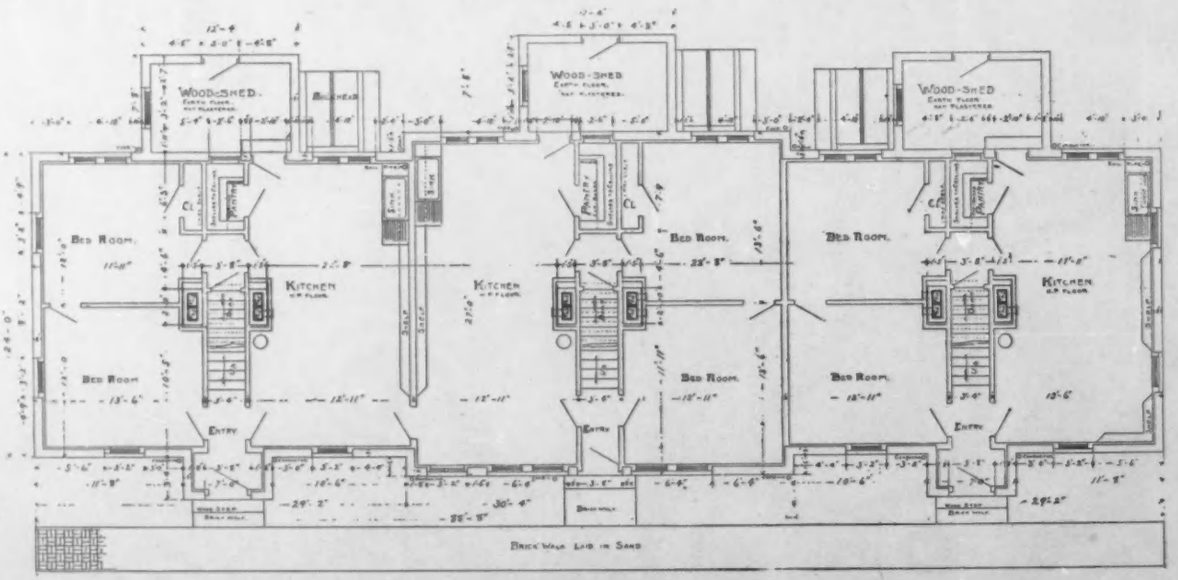
ANDREWS, JAQUES & RANTOUL, ARCHITECTS.

UNIV. OF MICH.

FRONT ELEVATION.



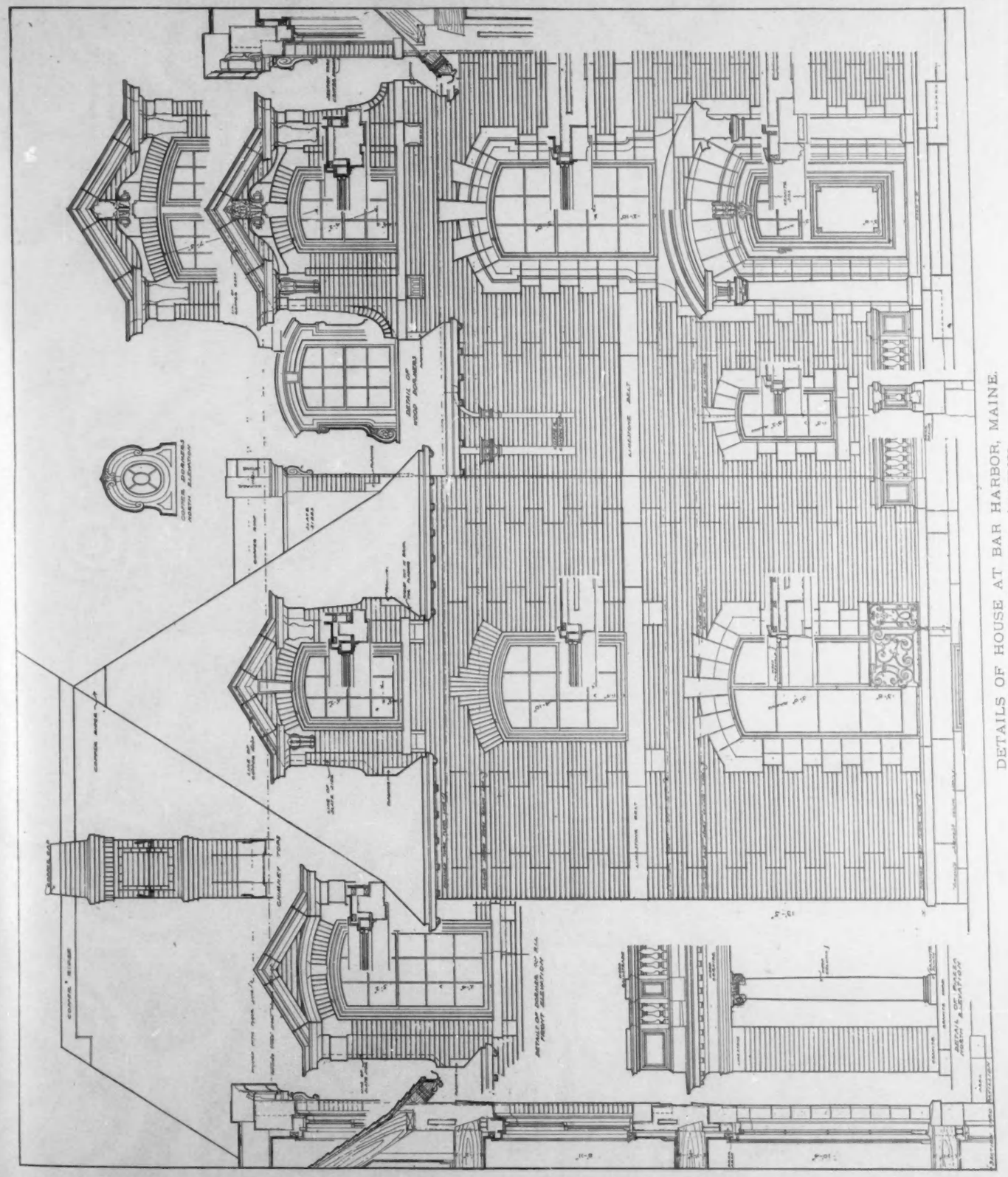
SECOND FLOOR PLAN.



FIRST FLOOR PLAN.

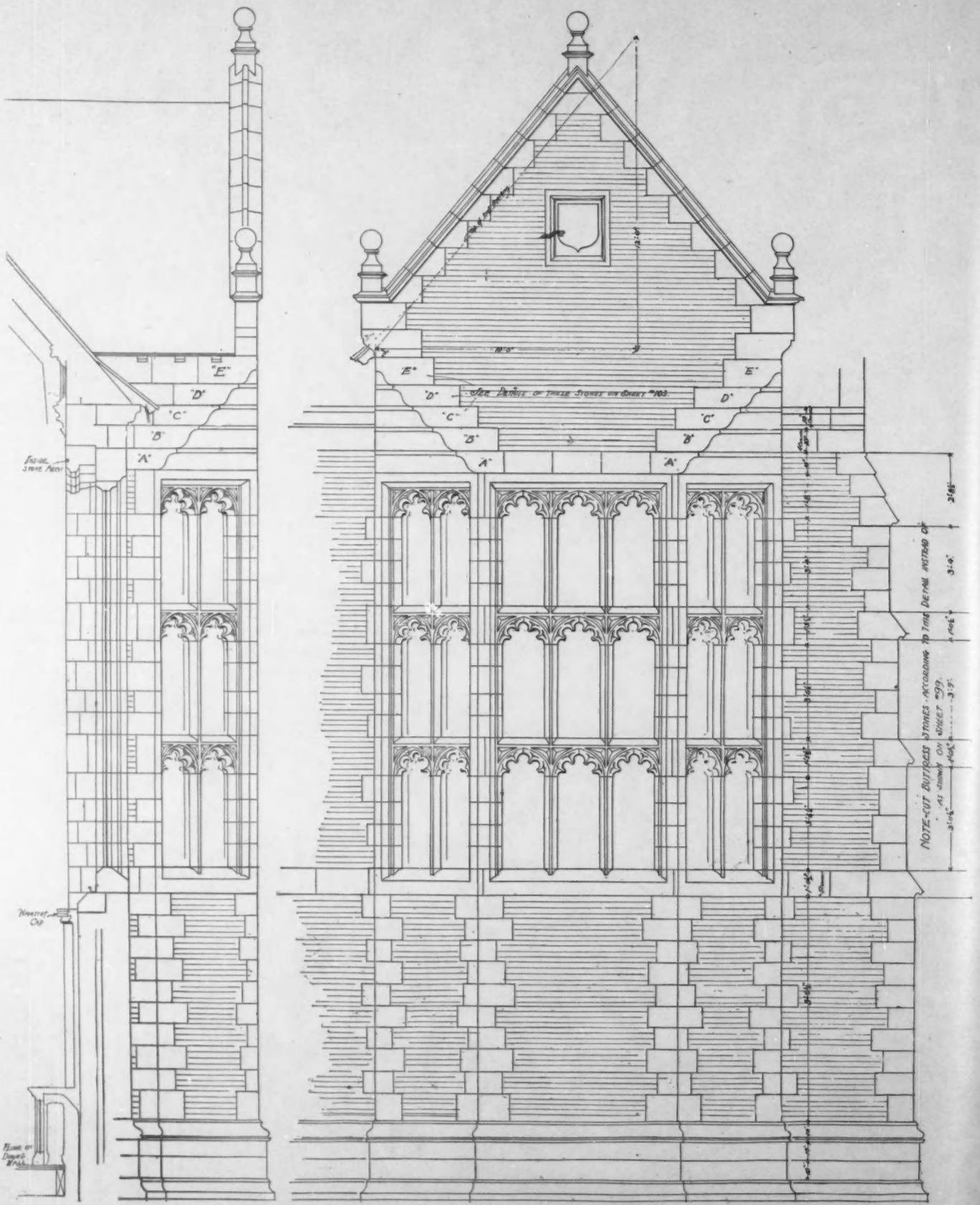
FARM COTTAGES, ESTATE CHARLES FRANCIS ADAMS, ESQ., LINCOLN, MASS.

PHILIP B. HOWARD, ARCHITECT.



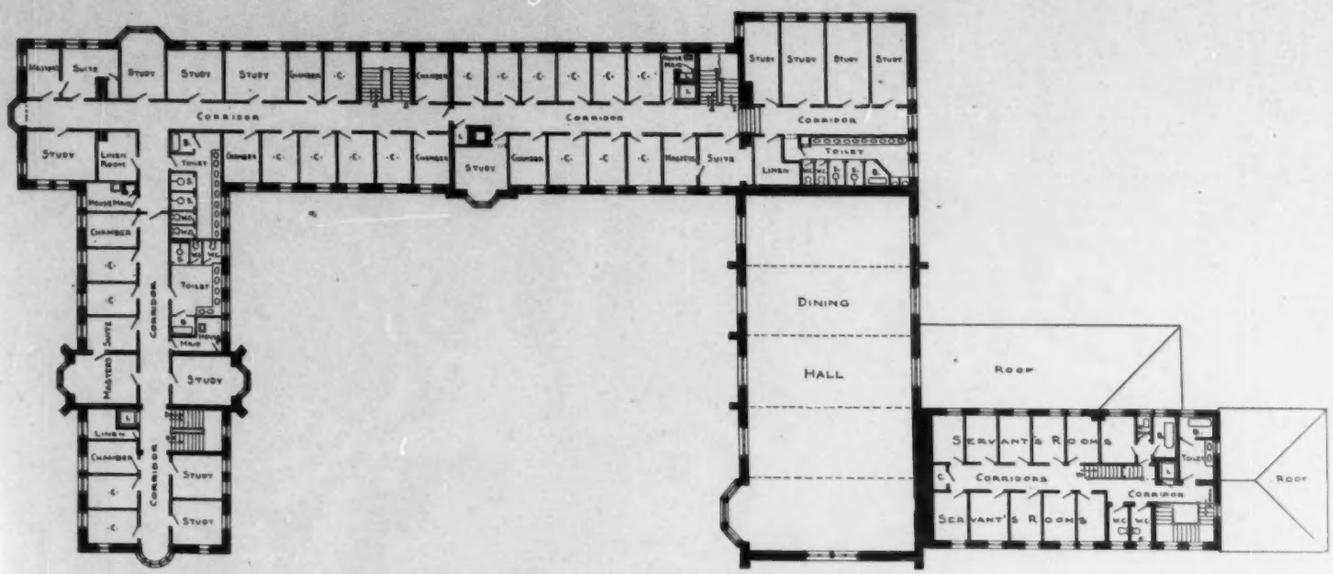
DETAILS OF HOUSE AT BAR HARBOR, MAINE.
ANDREWS, JAQUES & RANTOUL, ARCHITECTS.

UNIV. OF MICH.

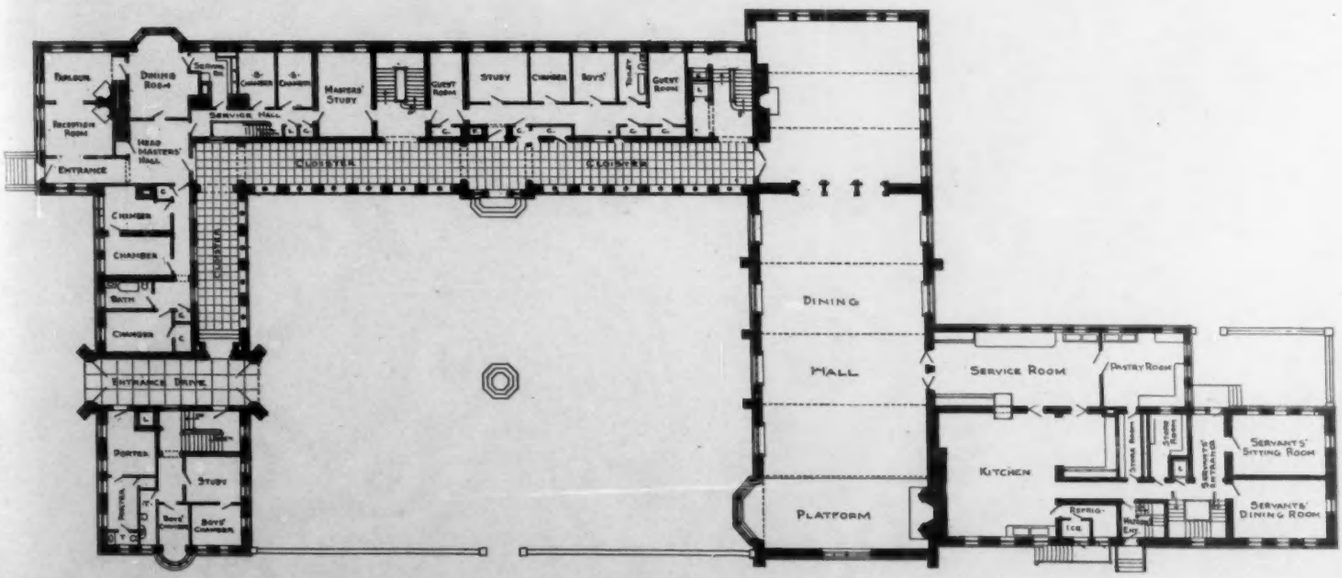


DETAIL OF DINING HALL BAY, DORMITORY, ST. PAUL'S SCHOOL, CONCORD, N. H.

HENRY VAUGHN, ARCHITECT.



SECOND FLOOR PLAN

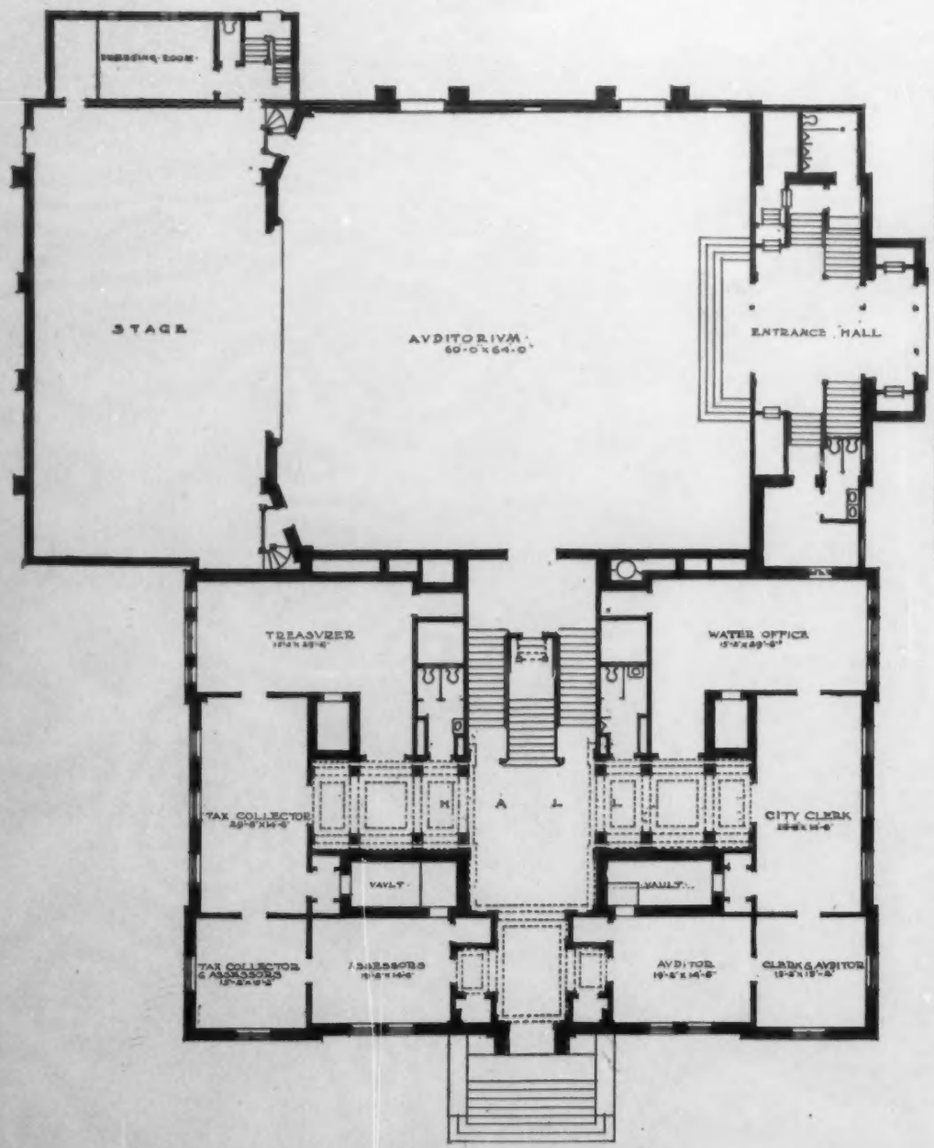


GROUND FLOOR PLAN

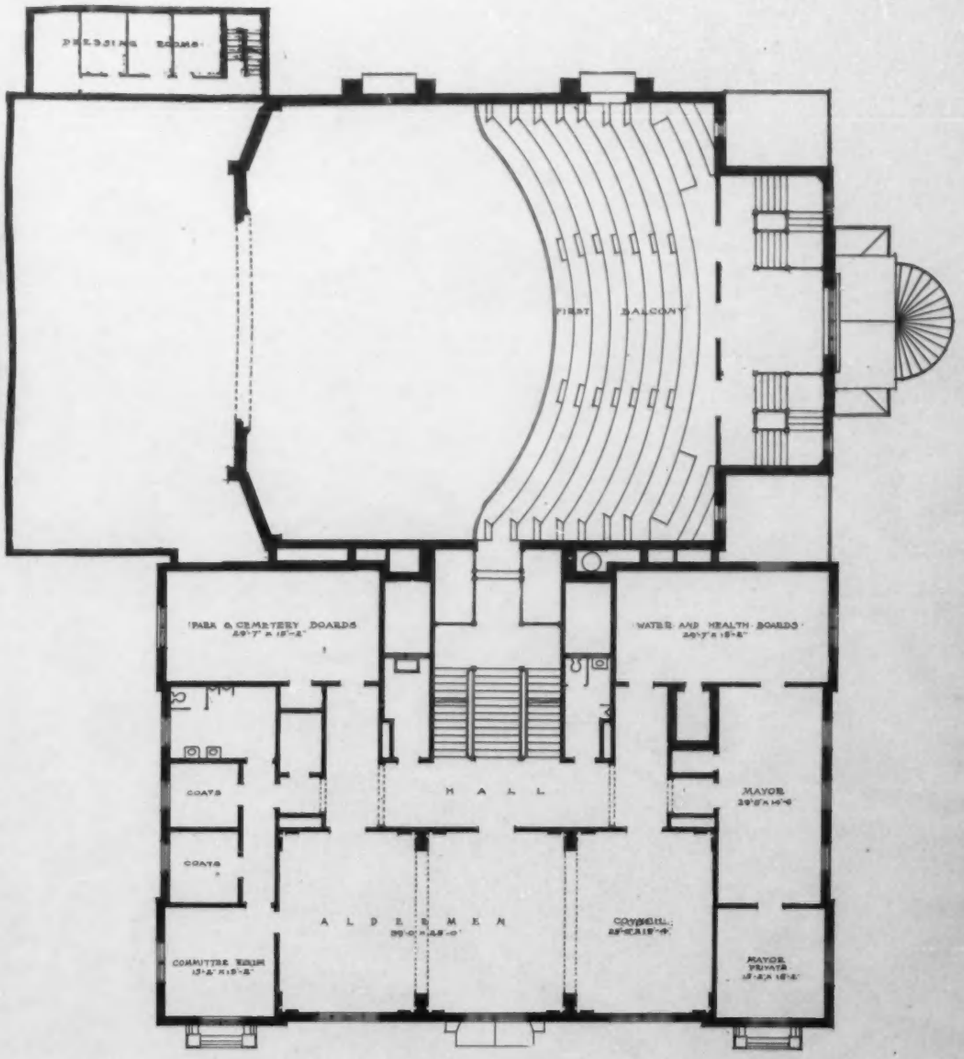
FLOOR PLANS, DORMITORY, ST. PAUL'S SCHOOL, CONCORD, N. H.

HENRY VAUGHN, ARCHITECT.

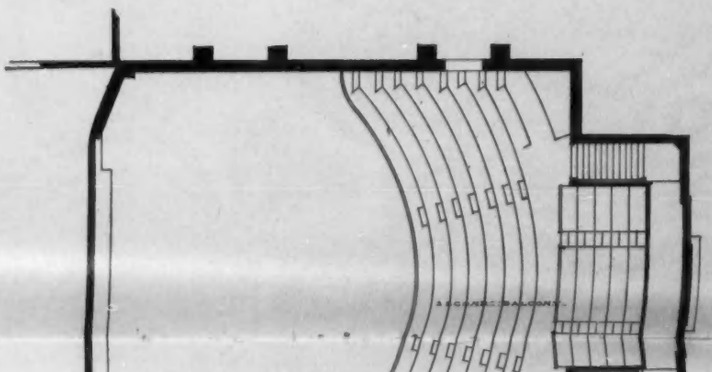
UNIV. OF MICH.



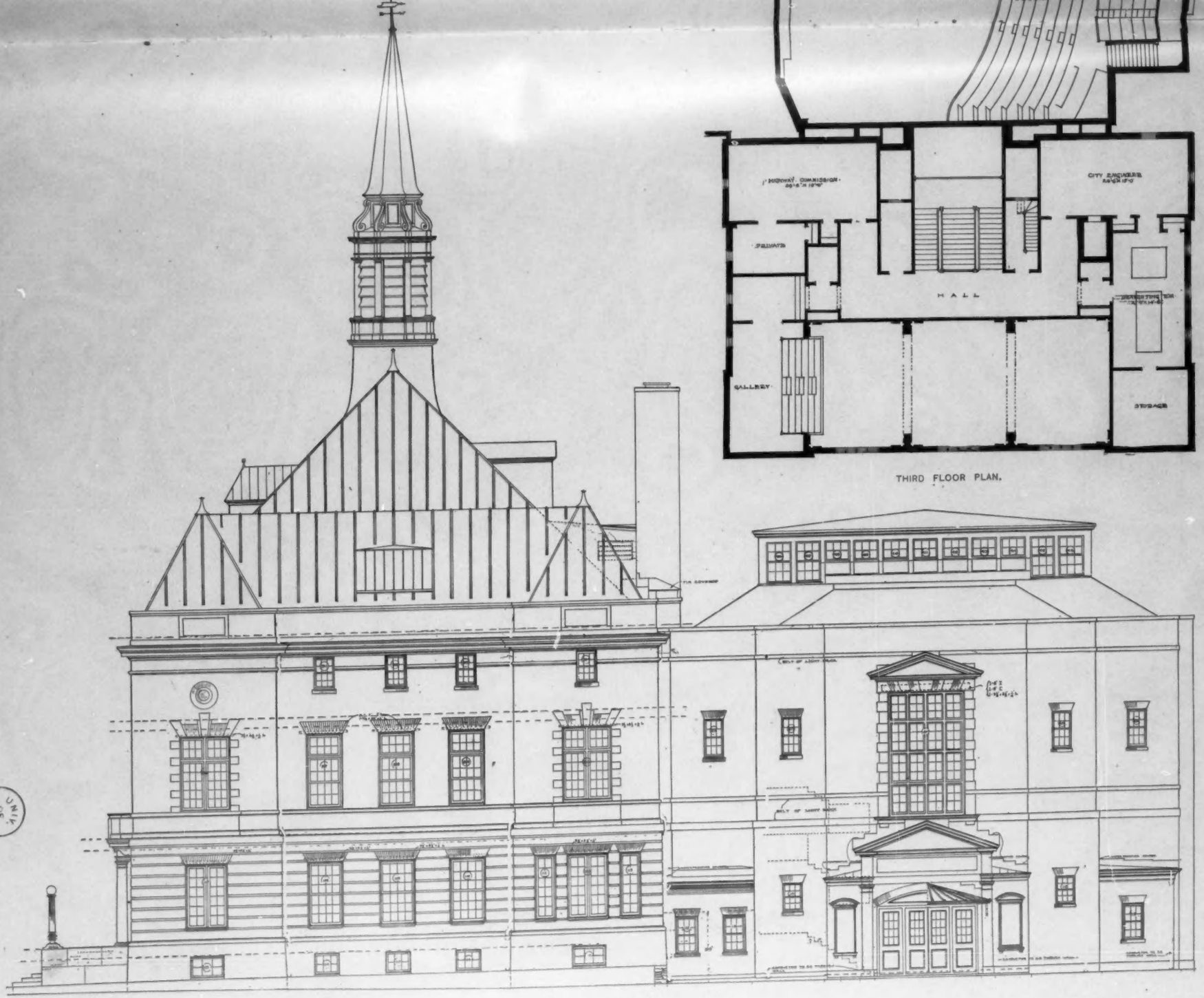
FIRST FLOOR PLAN.



SECOND FLOOR PLAN.



THIRD FLOOR PLAN.

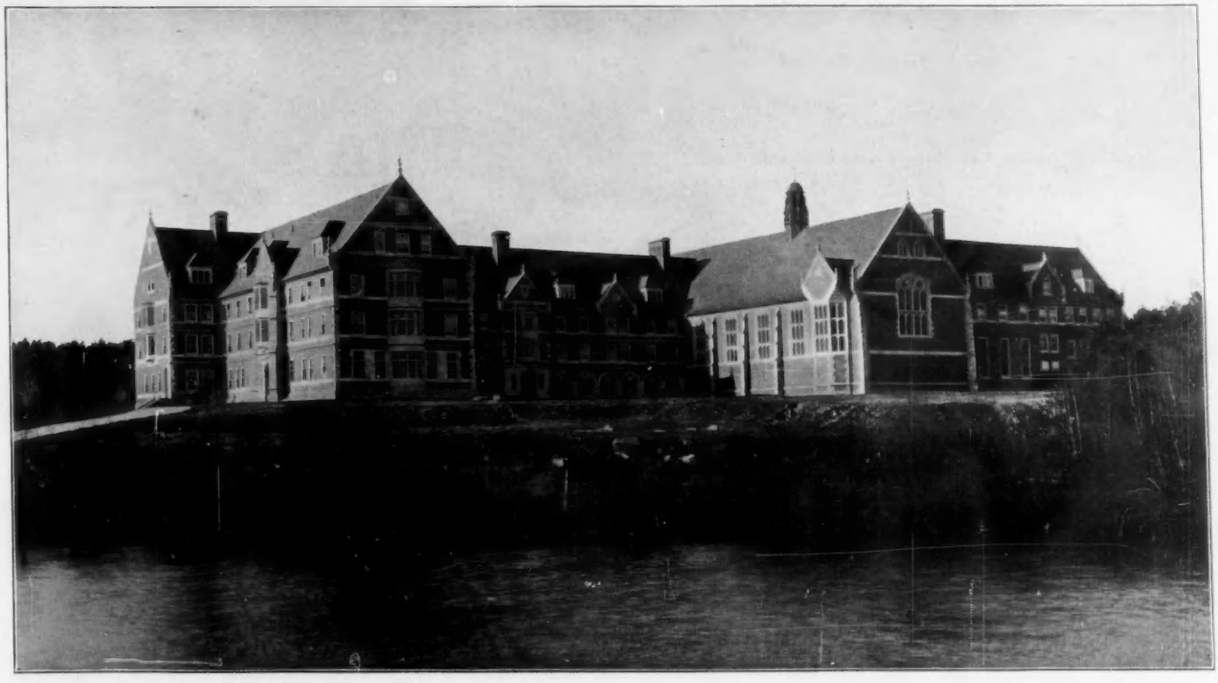


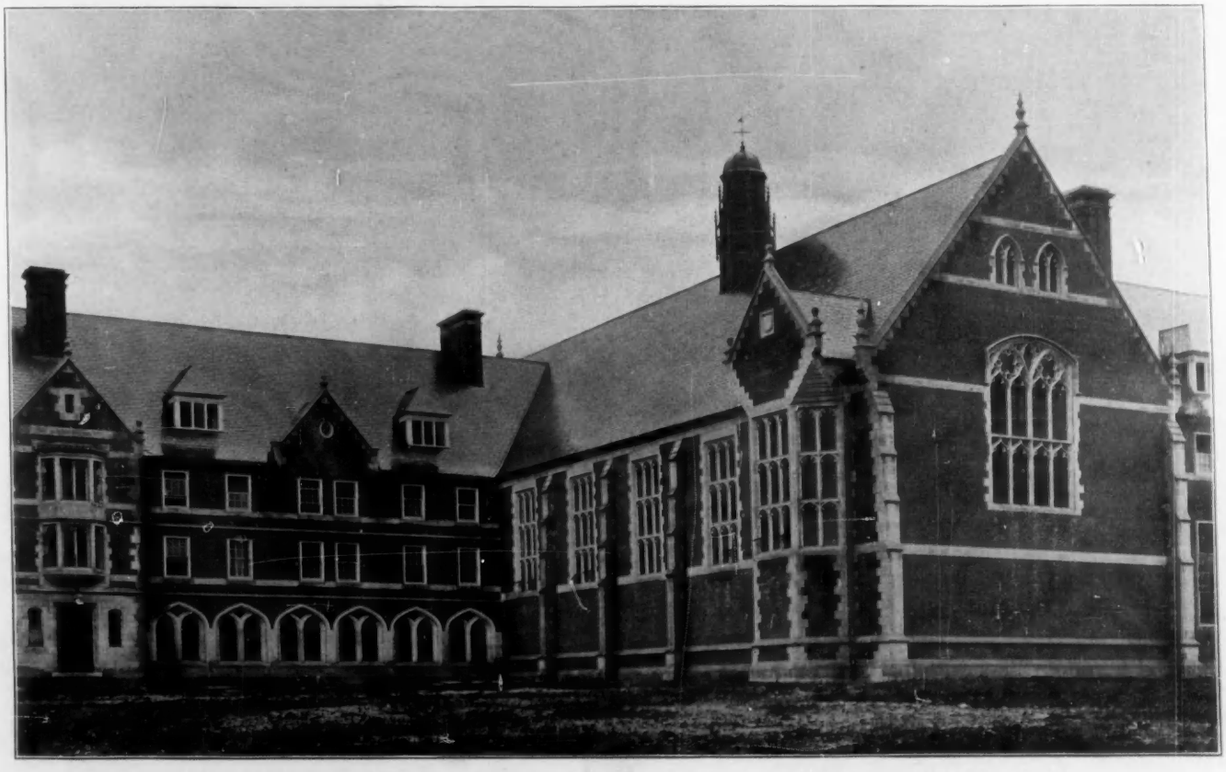
SIDE ELEVATION.

NEW CITY HALL, CONCORD, N. H.

WARREN, SMITH & BISCOE, ARCHITECTS.

UNIV. OF MICH.





DORMITORY FOR UPPER SCHOOL CLASS, ST. PAUL'S SCHOOL, CONCORD, N. H.
HENRY VAUGHN, ARCHITECT.

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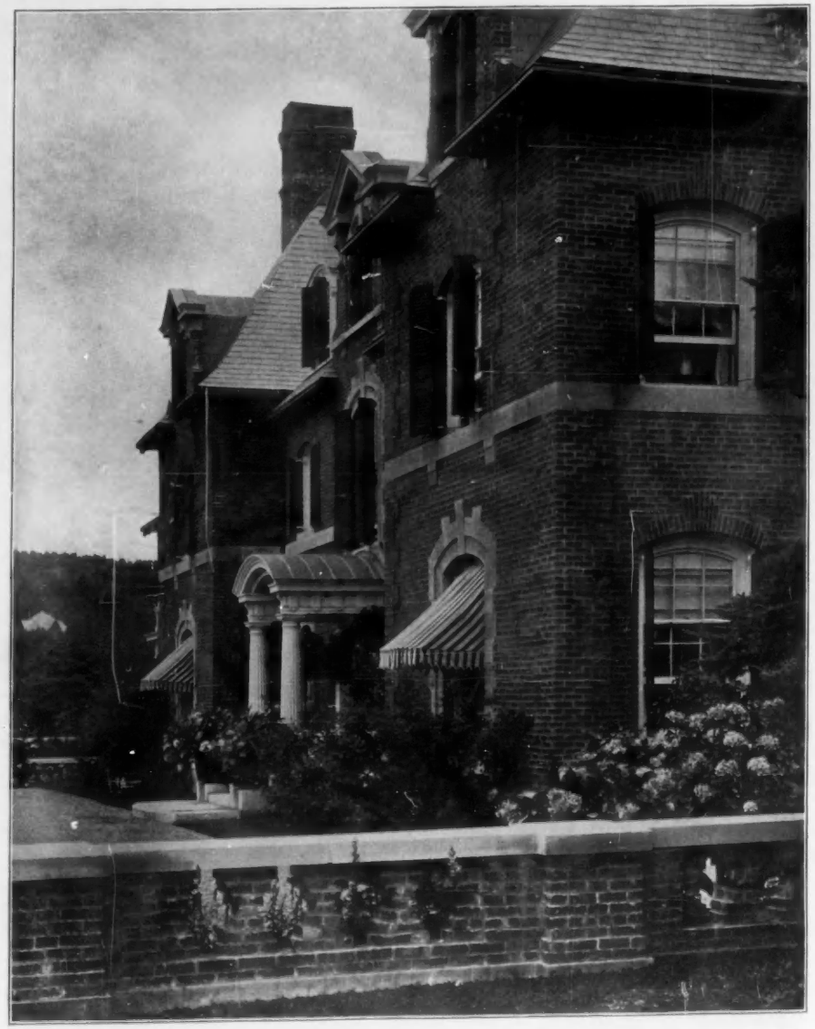
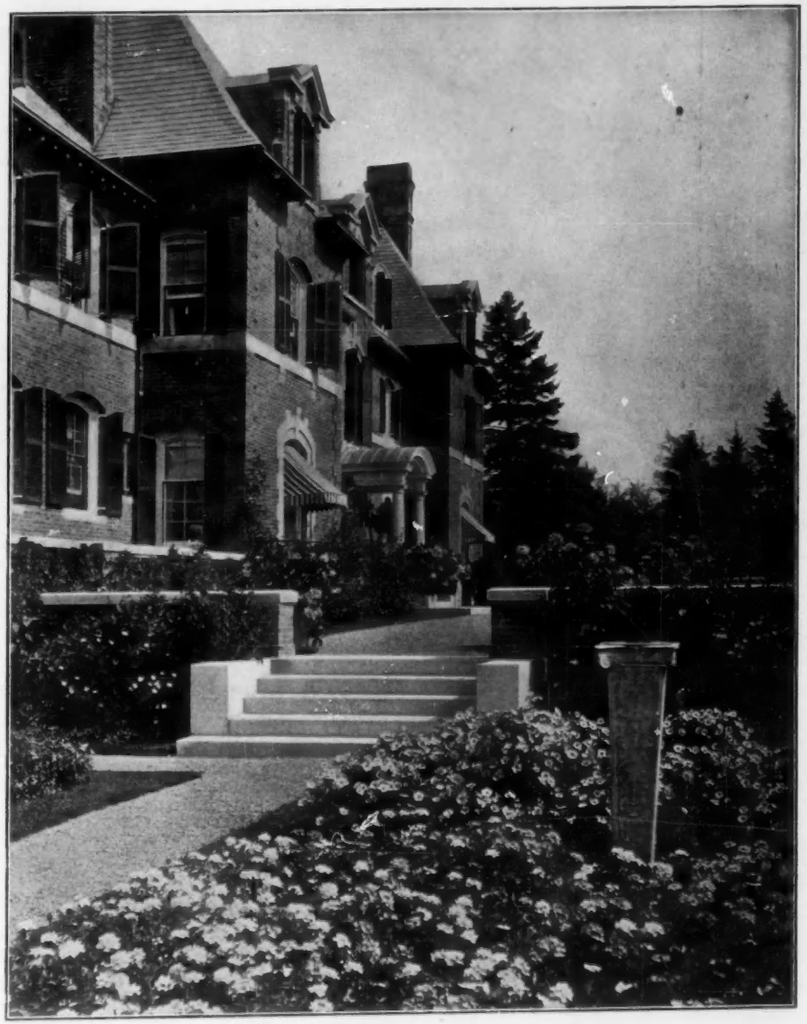
NEW CITY HALL, CONCORD, N. H.
WARREN, SMITH & BISCOE, ARCHITECTS.

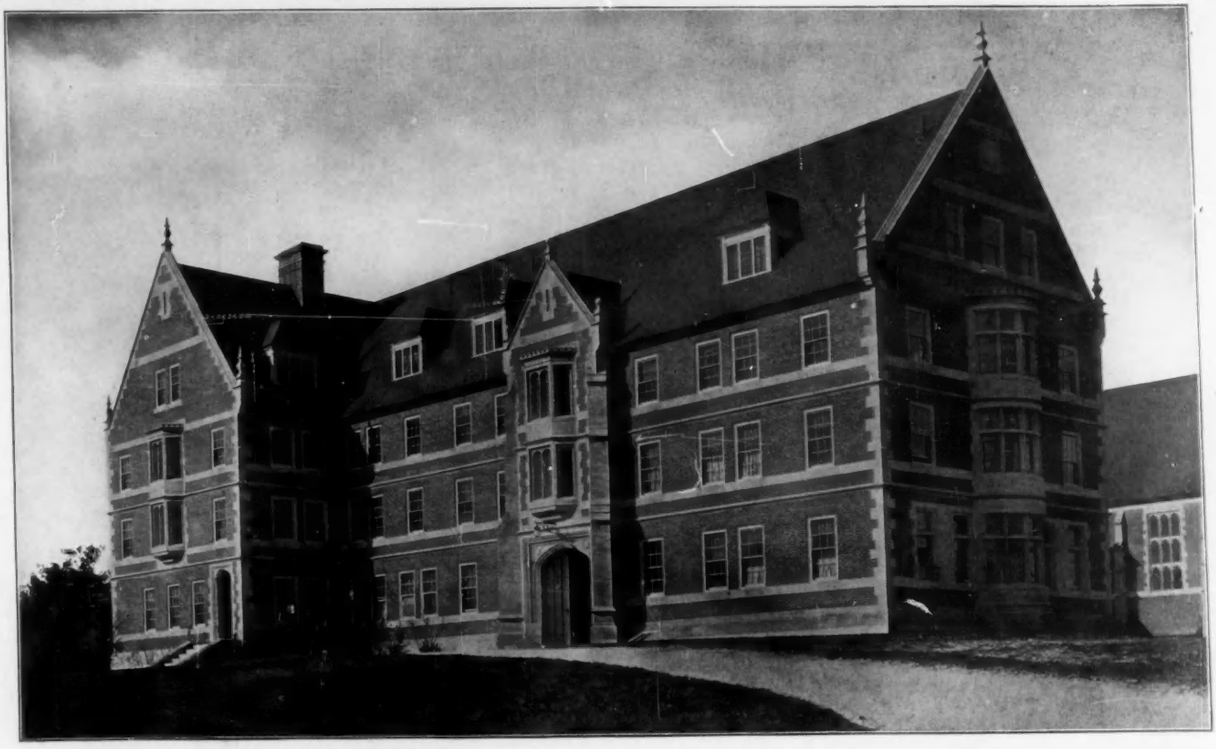




DETAILS OF HOUSE AT BAR HARBOR MAINE.

ANDREWS, JAQUES & RANTOUL, ARCHITECTS.

HOUSE AT BAR HARBOR, MAINE.
ANDREWS, JAQUES & RANTOUL, ARCHITECTS.



DORMITORY FOR UPPER SCHOOL CLASS, ST. PAUL'S SCHOOL, CONCORD, N. H.
HENRY VAUGHN, ARCHITECT.

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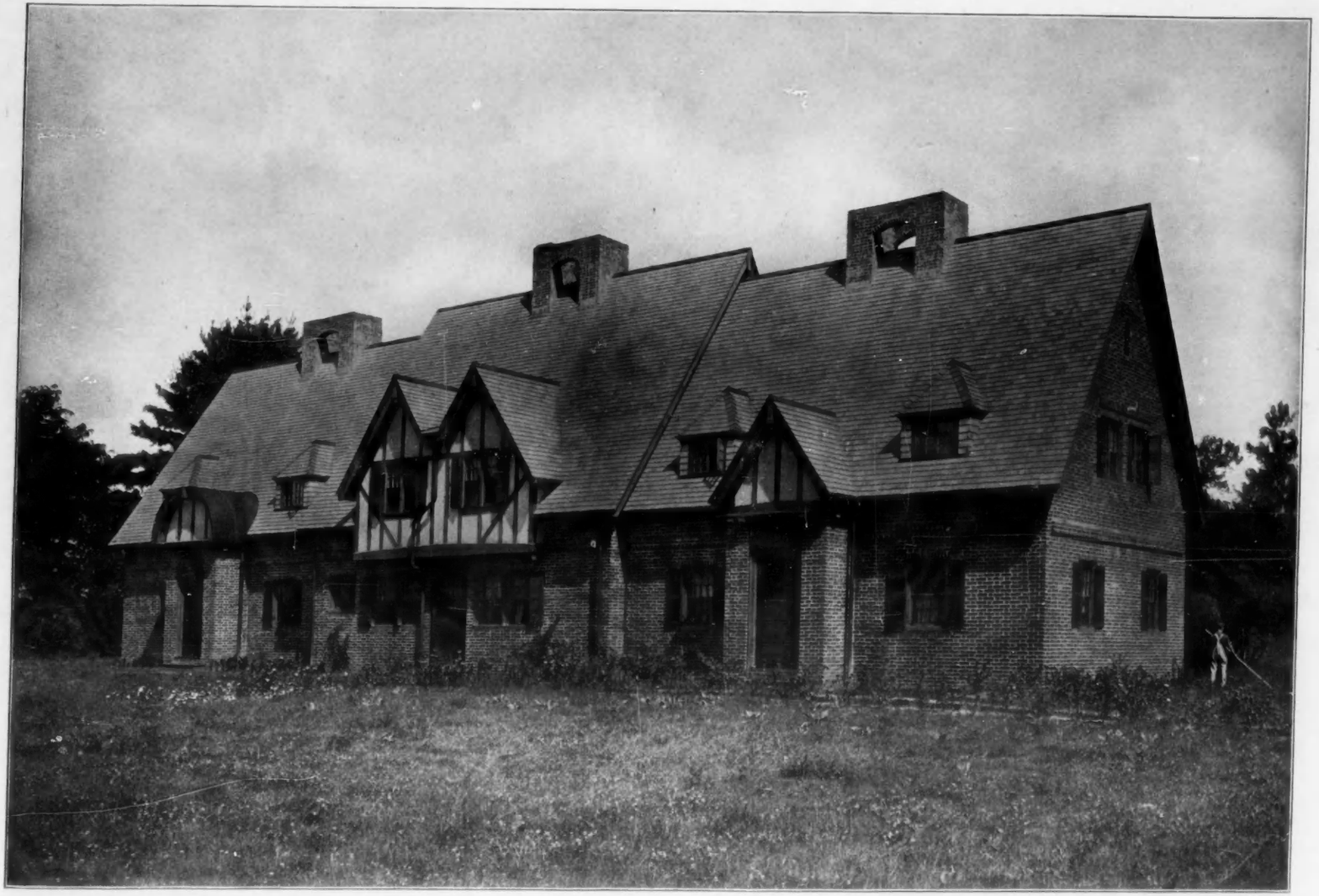

THREE FARM COTTAGES, ESTATE OF CHARLES FRANCIS ADAMS, ESQ., LINCOLN, MASS.
PHILIP B. HOWARD, ARCHITECT.

UNIV. OF MICH.

FOUNTAIN MADE OF WHITE GLAZE TERRA-COTTA, MATT SURFACE, IN THE GROUNDS OF JOHN A. McCALL, ESQ., LONG BRANCH, N. J.

HENRY EDWARD CREGIER, ARCHITECT.

MANUFACTURED AND ERECTED BY THE EXCELSIOR TERRA-COTTA CO.

SUPPLEMENT TO THE BRICKBUILDER, NOVEMBER, 1904.

UNIV. OF MICH.